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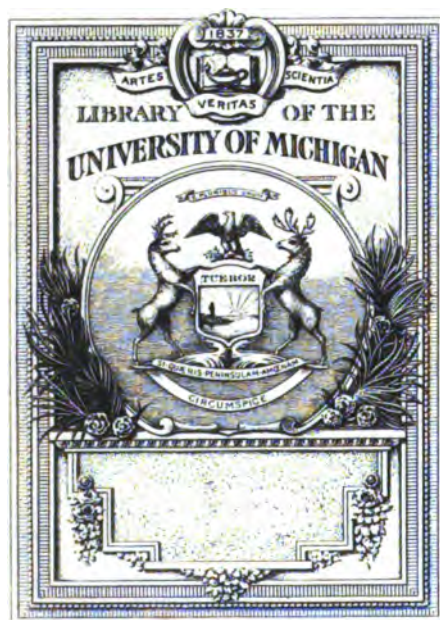
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AN EXAMINATION OF THE SHELLEY MANUSCRIPTS IN THE BODLEIAN LIBRARY

Being a collation thereof with the printed
texts, resulting in the publication of
several long fragments hitherto unknown,
and the introduction of many improved
readings into *Prometheus Unbound*, and
other poems, by

C. D. LOCOCK, B.A.



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THE SHELLEY MSS. IN THE BODLEIAN LIBRARY

THE Preface to Mr. Buxton Forman's 1892 edition of Shelley's Poems contains the following statement:—

'The text being no longer the subject of such controversy as raged for years over it, I have given it in the form in which I think it may be regarded as established.' There is no necessity, I think, for so despondent a view. While manuscripts remain undeciphered, or incorrectly deciphered, we are not compelled to attribute to Shelley all those deficiencies in sense and metre which have been accepted, either with or without hesitation—often with peculiar admiration—for some sixty or eighty years.

The following notes are based on a careful and, as Bodley's Librarian would testify, a prolonged examination of all the manuscript poems in the Shelley Collection at Oxford.

What authority should be assigned to these manuscripts, in cases where they differ from the printed texts, I do not propose to discuss here. Speaking quite roughly, one may perhaps say that a manuscript reading may be regarded as having authority whenever it (1) gives sense instead of nonsense, or (2) is metrically more correct, or (3) is manifestly superior in sense and sound, or (4) is likely to be *misread*, or (5) is likely to be *misprinted*. Why manuscript readings which fulfil the first, second, or third of these conditions have not yet appeared in print is a difficult, perhaps even a delicate, question to answer. In some few cases the printer may have been to blame; in others perhaps the editor of the transcription. But those who remember Mrs. Shelley's description of her own editorial difficulties, and other graphic accounts of Shelley's methods of composition, will probably be inclined to blame, and at the same time to pardon, the transcriber. More especially should allowances be made for the pioneer

in these labours: those who follow his lead must expect little mercy if they go astray. Certainly many words are decipherable only with the greatest difficulty. Some are practically illegible: in such cases the sight of the word is only confusing, and it is often best to conjecture at night and verify the conjecture afterwards. In other cases, patience and additional experience may eventually give the clue. The mysterious *She d hart* (?) in the *Prometheus*, which Zupitza had given up as hopeless, became suddenly clear in the light shed by another equally illegible passage. But apart from difficulties of this kind, there is one source of inaccuracy to which a transcriber of *rough drafts* is peculiarly liable. After taking much trouble in deciphering the numerous cancelled words—often far more numerous than those which are left uncanceled—he may write them down hurriedly, and, not infrequently, forget to cancel them: the result, for us, being the printing of lines containing one or more superfluous feet. Finally, the transcriber may fail occasionally in deciphering his own transcription.

For the convenience of those who may wish to verify the corrections and additions here given, I will take the contents of each notebook separately, naming them according to their titles in the Bodleian Catalogue. It will be noticed that the majority of the poems are posthumous.

SIGLA

A = First edition printed during Shelley's lifetime.

B = Bodleian Manuscript.

C = Mrs. Shelley's Collected Editions (1839, &c.). Where distinction is necessary, the first Collected Edition is referred to as *C*, and the others as *C*² &c.

P = *Posthumous Poems* (1824).

Square brackets denote words cancelled in *B*. Undeciphered and doubtful words are marked with asterisks.

DESCRIPTION OF MS. SHELLEY D 1

This notebook is bound in parchment: size, $8\frac{1}{2}$ in. by $6\frac{1}{2}$ in. 156 leaves.

Principal contents: an Epipsychidion fragment, The Witch of Atlas, and the Ode to Naples.

EPIPSYCHIDION

This occupies twenty pages of *MS. Shelley d 1*, from 102 v to 92 v. The title may be found on p. 103. It is evidently a first draft, and consists of three versions, more or less incomplete, of the Preface, a version in ink and pencil, much cancelled, of the last eighty lines of the poem, and some additional lines which did not appear in print. The verse portion of the draft is arranged in no particular order; in fact Shelley appears to have begun near the end and worked backwards. I have thought it best, however, to quote the lines in the order in which they eventually appeared in print. Judging that a first draft of perhaps the finest lines in Shelley's most wonderful poem should be of interest to his admirers, I have spared no effort in deciphering any words which appeared likely to yield as much as a complete line, whether such words happened to be cancelled or not. Considering the extraordinary confusion and illegibility of the MS., it is inevitable that many words here quoted should partake to some extent of the nature of guess-work; and in many cases I may have guessed incorrectly. It should be understood however that these guesses are based on actual appearance, and that I have nowhere added a single word from pure conjecture.

Of the three Prefaces such portions only as are uncanceled are here printed.

PREFACE I

The following Poem was found amongst other papers in the Portfolio of a young Englishman with whom the Editor had contracted an intimacy at Florence, brief indeed, but sufficiently long to render the Catastrophe by which it terminated one of the most painful events of his life.—

The literary merit of the Poem in question may not be considerable ; but worse verses are printed every day, &

He was an accomplished & amiable person but his error was, *θυητος ὧν μη θυητα φρονειν*,—his fate is an additional proof that ‘The tree of Knowledge is not that of Life.’—He had framed to himself certain opinions, founded no doubt upon the truth of things, but built up to a Babel height ; they fell by their own weight, & the thoughts that were his architects, became unintelligible one to the other, as men upon whom confusion of tongues has fallen.

[These] verses seem to have been written as a sort of dedication of some work to have been presented to the person whom they address : but his papers afford no trace of such a work—The circumstances to which [they] the poem allude, may easily be understood by those to whom [the] spirit of the poem itself is [un]intelligible ; a detail of facts, sufficiently romantic in [themselves but] their combinations

The melancholy [task] charge of consigning the body of my poor friend to the grave, was committed to me by his desolated family. I caused him to be buried in a spot selected by himself, & on the h

PREFACE II

[Epips]

T. E. V. Epipsych

Lines addressed to
the Noble Lady
[Emilia] [E. V.]
Emilia

[The following Poem was found in the PF. of a young Englishman, who died on his passage from Leghorn to the Levant. He had bought one of the Sporades] He was accompanied by a lady [who might have been] supposed to be his wife, & an effeminate looking youth, to whom he shewed an [attachment] so [singular] excessive an attachment as to give rise to the suspicion, that she was a woman—At his death this suspicion was confirmed; object speedily found a refuge both from the taunts of the brute multitude, and from the of her grief in the same grave that contained her lover.—He had bought one of the Sporades, & fitted up a Saracenic castle which accident had preserved in some repair with simple elegance, & it was his intention to dedicate the remainder of his life to undisturbed intercourse with his companions

These verses apparently were intended as a dedication of a longer poem or series of poems

PREFACE III

The writer of these lines died at Florence in [January 1820] while he was preparing * * for one wildest of the of the Sporades, where he bought & fitted up the ruins of some old building—His life was singular, less on account of the romantic vicissitudes which diversified it, than the ideal tinge which they recieved from his own character & feelings—

The verses were apparently intended by the writer to accompany some longer poem or collection of poems, of which there* [are no remnants in his] * * * remains [in his] portfolio.—

The editor is induced to

The present poem, like the *vita Nova* of Dante, is sufficiently intelligible to a certain class of readers without a matter of fact history of the circumstances to which it relate, & to a certain other class, it must & ought ever to remain incomprehensible—It was evidently intended to be prefixed to a longer poem or series of poems—but among his papers there are no traces of such a collection.

TRANSCRIPTION OF THE VERSES

(Arranged in the order in which they eventually appeared)

[The* nature] [A] Our simple [heart] life wants little, [& the]
& true taste

[Does much] [*] not [Hires not] the blind slave Luxury, to waste
The scene it would adorn. And therefore still

Nature with all her children denizens* haunts the hill,
The [ringdove] fearless ringdove in the [bower] bowering* ivy
[*] yet 5

Keeps up her love lament, & the owls flit
In [twilight from the tower,] [twilight] From the evening &
[the bats *] the first stars glance

Between the quick bats in their [quaint twilight] enc red dance
[And] The [spec] spotted deer [bas sleep] bask in the fresh
moonlight

Before our gate [breathing] [under the quiet] and the slow,
silent night 10

Is measured by the breath of their calm sleep
And when young dawn doth from her white veil peep | Oh
[Here] Be this our home, [and here let the winds heap] in life,
& [when we die] years heap

Oh let [our spirits] dissolving spirits . * [mingle] linger* here
atmosphere 15

[The] A living soul of this Elysian isle
Conscious united one

4. denizens] *in pencil before children.*8. quick] *interpolated in ink.*7. first] *in ink over bats.*10. silent] *above quiet.*

And we will rise & sit & walk together
 Under the roof of blue Ionian weather
 And [linger] wander in the [forests] meadows, [& repair] or
 [will hasten] ascend. 20
 The [grassy] mossy mountains, where the blue Heavens bend
 [To] With [quickenings] lightest winds [kissing] to [kiss clasp
 touch] their paramour
 Or linger where the pebble-paven shore
 Under the quick, faint, kisses of the sea,
 Trembles & sparkles as with ecstasy— 25
 Possessing, & possessed by, all things [there]
 Which seem the shadow of thy soul [to wear]
 And [one another] by each other, till, to love & live
 Be one—or, when at noontide we arrive
 To where some cavern hoar seems yet to keep 30
 The moonlight of the expired night asleep
 Spite of the wakened day—or where the rocks
 or where the woods
 Hide the [unfathomable] deep * solitudes
 [With] [By paths to which the instinct of blind] 35
 Beside a dark green fountain, where a ledge
 Of turf & flowers
 or where the [woods] [leaves] tops
 Of flowering mirtles keep their water-drops
 [Ever whilst] Whilst through the roof of woods 40
 [Or in some labyrinth of untrodden copse]
 [Where, on the mirtle sprays] bright the water-drops
 A veil for our [seclusion] close as nights

[Kiss me,] Where & let sleep quench those innocent lights
 Sleep, the sweet dew of overweary love 45
 Where there is none to affright or to reprove
 Where the day wide awake can never peep
 A veil for our seclusion close as nights
 Where [happy*] sleep may [quench] kill slumber may put out
 those innocent lights
 Sleep the fresh dew of overweary 50
 That * * * faint love; that rain
 Sleep that fresh dew of languid love
 Whose drops quench kisses, till they burn again
 And we will talk till words become as flame [mist] smoke
 Hiding the [thoughts] [fire of thought] living fire from which
 it broke 55
 [And] [And our communion of inarticulate] [Our inarticulate
 conversing* shall be]
 [Like thoughts of one mind that indistinguishably]
 [That sweet confusion of all thoughts] which seem
 Like mingling billows in a * stream*
 [And we will talk, till till words be to our thought] [talk] till
 words become 60
 [Like clouds between the Heaven & its frown*]
 [As clouds which [Heaven] hide Heaven from the]
 And we will talk till [words] talk become as [mist] clouds
 Between the [cloudless] starry Heaven & waveless floods
 [And thou singing till smiles die in thought] 65
 Yes we will talk till thought melody
 Become too sweet for utterance, and [must] die

[In sound notes words] To live [in silent smiles] again in [silent]
looks, which dart

[* not] With thrilling tone into the voiceless [spirit] heart
Harmonizing silence without a sound 70

And whilst [the hours dance on their golden round]

Our breath shall intermix & our bosoms bound

And our [pulse] [blood leap] veins beat together, & our lips

With other deeper eloquence than words, eclipse

The [spirit] soul which burns [in them] between them, & the
wells 75

The fountains of our inmost life, shall be

Mingled in Passion's golden purity

A single web never to be unspun

[Like] As mountain springs under the morning sun

[And] We shall become the same—we shall be one 80

[Till] Until like [twin] two meteors of expanding flame

The spheres instinct with it, become the same

Touch, mingle, are transfigured; ever still

Burning, yet ever unconsumable,

[And feeding on each other like two] 85

In one anothers substance finding food [mig]

Like flames, [to whom all other] too pure [to stain] & light
& unimbued

[With earthly taint ever to be renewed]

[From baser substance]

To nourish their bright lives with [other] [baser] grosser prey 90

90 grosser] *perhaps cancelled*

One everlas [soul] living in [forms] limbs which pass away | United
 One hope within two [lives] wills, one will [one thought within]
 beneath

The [can] [roof of Heaven] bower [of]

Two overshadowing minds—one life, one death

One [Paradise] Heaven, one Hell, one Immortality 95

And one annihilation.—[thou and I] Emily woe is me,

The [plumed] wings of words on which my [heart] soul would
 [soar] pierce

[Into our] Beyond the [height] depth of Love's rare universe

Are [lead] chains of lead [upon its flight of] which upon its
 fiery flight

I sink 100

' Conclusion '

[Go take this * broken contrite] shattered cup whose wine
 is verse

[And tell the God of H] | [With all thy phantoms]

[Run* children] [Weak]

Faint swift verses, [fly tell] go [until] kneel [beneath] [my lady's]
 our sovereigns feet

And say, We are the masters of thy slave 105

What wouldest thou with us or ours or them

[And if she smile do thou arise,]

And she will clothe with strength [thy] your pinions fleet |

And touch*

[And she will give ye strength & speed to haste]

[And if she smiles you have * * strength to haste] 110

And she will dye with strength your pinions fleet

[And lead your [darker sisters to her seat] weeping sisters to
thy shrine]

[Of which she is the Idol, Deity]

* [phantom] your sisters from [their grave]

To dye with strength their pinions dark & fleet 115

[In per] As clouds by rainbows, [with] in her smiles divine

So shall ye live, when I am in the grave | [And visit then]

[And make libations, of my tears, instead of wine

Out of that shattered] broken chalice

And if she smiles—do [thou] ye with pinions fleet 120

Visit all gentle [bosoms], & entreat

And take my heart, [that] life's shattered cup, whose wine

Is tears, [and] with libations [bid the] soothe the grave

[To spare] Till she that bitter dew [more] so sweet

[And take this burning heart, and tears, the wine 125

Of that poor chalice * cup—and intreat the grave]

[To grant me respite that it] [Though hungry] | Thou Heavens
spouse

Then from her eyes seek strength & swifter pinions

Then wander through the world until ye meet

Marina, Williams* * Vanna, Primus, & the rest 130

[And bid] them love each other & be blest

[And *] And leave the troop, [of those] which err, & which
reproves

And come & be my guest, as I am Love's—

The following fragments are connected with the main passage already quoted:—

(a)

(Lightly cancelled with pencil)

If day should part us night will mend division
 And if sleep parts us—we will meet in vision
 And if life parts us—we will [meet] mix in death
 Paying Yielding [our] [his tribute] of [smiling*] feverish [breath]
 Yielding our mite* of unreluctant breath
 Death cannot part us—we may must meet again
 In [dust] all in nothing in delight in pain:
 How, why or when or where—it matters not
 So that we share an undivided lot

(b)

(Scattered lines and fragments containing the '*shadow of thy soul*' idea)

Where all things are shadows of thee	p. 97 v
[*] the [image] shadow reflex of thy heart	p. 100 v
And Nature seems to wear the shadow bright	p. 95
(followed by other attempts of a similar kind).	
[Wherever beauty & the shapes that wear it	p. 96
And all things seem the shadows of thy spirit]	
And all the thoughts which in our spirits mix	
[Where all things seem as shadows of thy soul]	p. 98

[While all things seem the shadow of thy soul
Harmonized by some unbeheld controul.] p. 96

And we will move possessing & possesst
Wherever beauty on the earth's bare* breast
Lies like thy shadow of thy soul—till we
Become one being with the world we see

(c)

(Isolated and apparently unconnected lines)

Blest as we are, they shall have power to bless p. 98

In all things which have souls & are divine ib.

And if we part to sleep, we meet in dream p. 100 v

Siccome io credo che sariamo noi p. 98 v

This is the last line of Dante's Sonnet to Guido Cavalcanti : I am indebted to Mr. Gibson, of the Bodleian Library, for the reference. Shelley's translation of this Sonnet was published with *Alastor* in 1816. In B the line follows immediately on l. 101, but appears to have been written with a different pencil and at an earlier date.

On p. 97 is the remark *Nel detto anno et mese el Ducca.*

FROM THE ARABIC

(*My faint spirit*, etc.)

pp. 8 v-9.

Stanza I. 3 *at noon* is cancelled. 5 B gives *feet* for *hoofs*; but
cf. l. 7. 6 *me* is not visible. 7 B has *grew* for *were*.

Stanza II. 1 The first word is *O*. 4 *of* is omitted.

ODE TO NAPLES

This is for the most part a neat and legible copy. I have added to my notes a few remarks on the metrical irregularities in a very complex scheme.

Line 1 *City* B. 7 *my*] *the* B. Line 10 is a foot too long in the MS. as in the printed texts. 11 *azure*! B. 12 It is surprising that no editor has ventured to correct this unmetrical line—

Around me gleamed many a bright sepulchre.

The MS. provides the expected emendation. To the right of the capital *A* a faint pencil-mark is just discernible, by means of which the second part of the *A* combines with the *r* to form something resembling a capital *R*. *Round*, therefore, is the true reading. 25 *odours* B. There is a comma after *sound*. 39 *Kings* and *Melody* both begin with capitals. 42 *depth*: there is no trace of a final *s*. 45 *sunlit* C Rossetti: *sunlight* P Forman: *sunbright* B. No doubt Mrs. Shelley misread the word and printed it as *sunlight* in the *Posthumous Poems*. In the next line *aetherial*, as given by Mr. Forman; so also *aether* in l. 41. 51 After *speak them* there is a note of exclamation followed by a dash. 66-71 The notebook gives two versions of these six lines, one cancelled and the other not. Both differ considerably from the published texts. The first (cancelled) version is—

Thou *latest* Giant birth
Which from the *Titanian* Earth
Leapst clothed *with* armour of impenetrable scale—
Last of the intercessors
Who gainst the *proud* Transgressors
Didst plead before God's love! Arrayed in Wisdom's mail

The uncanceled version, which appears on another page, reads—

Thou *latest* Giant birth
Which *the Titanian* Earth
Clothes as with armour of impenetrable scale—
Last of the Intercessors
Who *cite* the crowned transgressors
Before Love's equal throne—Arrayed in Wisdom's mail

It will be noticed that *throne* in this last line does not fit in with the rhyming scheme. *Love*, the reading of the cancelled version and the printed texts, is clearly intended to rhyme with *of*, three lines above: cf. *gawd* and *unawed* in the corresponding Antistrophe. In any case it is clear that Shelley must have written a third version of the six lines in question. 75 The word *hurried* looks rather suspicious. 86 Compared with the corresponding line in the Strophe (61) this line is a foot too long. *Aghast* may well have been intended to disappear. The last line of this Antistrophe is not necessarily to be regarded as unsymmetrical with l. 65, which may easily be read as if it consisted of three feet. 96 Here too there is no metrical irregularity, if the first three syllables of l. 72 be regarded as an anapaest: e. g.

Wäve thy light | ning lánce | in mirth.

98 But in this and the next line the terminations are not consistent with the Strophe (74, 75). Probably Shelley intended either *fate* or *freight* for the ending of l. 98. Line 99 requires another rhyme to *gawd*. In the notebook lines 98 and 99 are for some reason bracketed together. Perhaps this may indicate an intended rearrangement in accordance with the metrical form of the Strophe. 101 *From land to land*] *From every heart* B. In the previous line *thou* is altered to *Thou*, as also in l. 113. 105 *desart* as usual, although an adjective. 113 With the exception of the final line this Strophe is symmetrical with the first. 122 The same remark would apply to this Strophe, if this rhymeless line were omitted. 133 *serene*] *innocent* B.

141 *old*] *lost* B. Above *lost* is written in pencil some such word as *fant*. It can hardly, I think, be *past*, while *faint* would be unsuitable. 145 Here *black*, the reading of the texts, is altered to *blue* by a strangely elusive method of which I have met with only one other instance. In *Prometheus Unbound*, III. iv. 187, *among* is thus neatly and unnoticeably changed into *amid*.

Lines 139–143 are quite irregular in metre as compared with 15–19. Between lines 159 and 160 there should be an extra line rhyming with *shore* and *floor*, and corresponding with l. 36. Lines 161, 162 also fail to harmonize entirely with their prototypes. In l. 157 *lightning* is spelt *lightening*, as often in Shelley's MS., though here not for the sake of the metre. The copy ends with the figures 176, the presumed number of lines in the poem.

There remains for discussion the vexed question as to the correct designation of the various Epodes, Strophes, and Antistrophes. In Mrs. Shelley's editions the sequence is—'Epode I α , Epode II α , Strophe α 1, Strophe β 2, Antistrophe α , Antistrophe β 2, Antistrophe α γ , Antistrophe β γ , Epode I β , Epode II β .' This arrangement, which Mr. Swinburne justly calls 'chaotic to a degree,' is followed by Mr. Buxton Forman, who believes that 'the various divisions are in all probability named according to Shelley's intention.' Few, probably, would be found to share this opinion.

Mr. Rossetti was the first to make a change. His designations, the invention of Mr. Swinburne, run as follows (the 'Epodes' being as before)—'Strophe I α , Strophe II β , Antistrophe I α , Antistrophe II β , Strophe III γ , Strophe IV δ .' Mr. Rossetti considers this an 'approach to common sense and system'; but the 'system' is only simple duplication. The numerals without the letters, or the letters without the numerals, would clearly be sufficient. If we were naming two adjacent houses we might call them either '1 and 2,' or '1a and 1b,' or '1 and 1a': what we should *not* call them is '1a and 2b'; and yet this is Mr. Swinburne's method.

The headings in the notebook are unfortunately very doubtful, many of them being very vaguely altered with pen and pencil. At the outset there is a complication. Epodes 'I α ' and 'II α ' are clear enough, but through the

upper right-hand part of the first 'alpha' is drawn a short thick pencil-mark, which might either indicate the cancelling of the letter, or be an attempt at rectifying its form. Again, the second 'alpha' has on its left edge a pencil-mark not unlike the first part of the figure 2. The headings of the concluding Epodes, 'I β ' and 'II β ,' are unaltered. On the whole, therefore, the text-headings, perfectly logical so far as the Epodes are concerned, may be regarded as supported by the MS. With the other divisions it is different. Instead of 'Strophe α 1' and 'Strophe β 2,' etc., Shelley wrote at first 'Strophe α ,' 'Strophe β ,' 'Antistrophe α ,' 'Antistrophe β ,' which, of course, would be perfectly correct, though not quite consistent with the designation of the Epodes. Accordingly he proceeded (in pencil) to alter 'Strophe α ' to 'Strophe 1' (cancelling the ' α '), and 'Strophe β ' to 'Strophe 2' (*omitting to cancel the ' β '*), 'Antistrophe α ' to 'Antistrophe 1' (*omitting to cancel the ' α '*), and 'Antistrophe β ' to 'Antistrophe 2' (partially cancelling the ' β '). From this it seems reasonable to suppose that Shelley intended the simple and entirely consistent sequence 'Strophe 1, Strophe 2, Antistrophe 1, Antistrophe 2.'

How, then, should he designate the two remaining Antistrophes? Being repetitions, from a metrical point of view, of Antistrophes 1 and 2, they might be termed Antistrophes '1 α ' and '2 α ,' or simply ' α ' and ' β .' To call them *Strophes*, as Mr. Swinburne does, thereby raising false expectations of further Antistrophes, appears to me most misleading. Again, if Shelley had kept to his original plan of naming the first two Strophes and Antistrophes by the letters ' α ' and ' β ' only, the remaining Antistrophes might be called ' α 2' and ' β 2.' In the MS. they certainly appear to be named ' α . γ ,' ' β . γ ,' precisely as they are given in the authorized editions. The two 'gammas' are dissimilar in form, and either or both might be questioned. But, granted that they are 'gammas,' it should be noted that both are in ink, and presumably, therefore, unrevised. If, then, the designations ' α . γ ' and ' β . γ ' were written *before* the titles of the former Strophes and Antistrophes were altered from ' α ' and ' β ' to '1' and '2,' it seems possible that Shelley intended them to express '*second forms of α and β* '—indicating that they were

second forms by adding to 'α' and 'β' the next letter of the alphabet. If this be the explanation, it is probable that, if he had continued his corrections, he would have altered the designations to '1 α' and '2 α,' the letter 'α' being now available. I conclude then that Shelley's intended sequence was—Strophe 1, Strophe 2, Antistrophe 1, Antistrophe 2, Antistrophe 1 α, Antistrophe 2 α.

THE WITCH OF ATLAS

Except for occasional incompleteness this has all the appearance of being a fair copy. There is also in existence a transcript in Mrs. Shelley's handwriting, here called T. The 'authorized' text is based on that of the *Posthumous Poems* (1824). The five readings from B marked (G) were given by Dr. Garnett in the *Relics from Shelley* (1862). Mr. Buxton Forman's edition of 1877 is my authority for the variations from T, which in many cases are identical with those in B. B is clearly the earlier of the two copies (cf. note on LXIX 5), and as there was, presumably, another final copy for the press, it is not easy to explain the existence of T. Possibly Mrs. Shelley may have copied it for a friend.

III 1 *first was* BT: *was first* P. 4 *red* P: *dead* BT.

V 4 *Temple's* BT: *tempest's* P. In B two probably accidental marks at the end of the word render it very liable to be mistaken for *Tempest's*.

VI 1 *cameleopard* BTP etc.: *camelopard* C². 8 In B and T only the first word of the line appears, a gap being left for the remainder.

VIII 5 *Dryope* B(G)T: *Driope* P.

XI 5 etc. B gives here:—

Fauns, Centaurs, Pigmies cranes, and such wild game
And monophthalmic Polyphemes who haunt
The pinehills, flocked;

the stanza being left unfinished. T, as quoted by Mr. Forman, gives the

same variation, with the exception that *cranes* is omitted, and that *Fauns* (as well as *Pygmies* and *monophthalmic*) is misspelt. Mr. Forman's suggestion as to why the stanza was originally left incomplete is evidently correct. The sudden illegibility of *pinehills*, *flocked* (the former word may even be doubtful) bears clear testimony to Shelley's 'intense horror' at the thought which was in his mind.

XII 8 *on* BP: *in* T. The slenderness of Shelley's initial *o*'s frequently led to the same mistake; cp. XLI 3. Occasionally Shelley took advantage of this peculiarity, altering *on* to *in* by the simple process of dotting the *o*.

XIV 4 *chrystal* BTP: *crystal* Forman.

XV 1 *lay* B vulg.: *om.* T. 5 *It was* BT: *It is* P. There is no authority for Mr. Rossetti's substitution of *their* for *its*. 6 *that shrine* B: *the shrine* vulg.

XVI 4 *Wove out of* BT: *Had woven from* vulg.

XVII 6 *chrystal vials* BP: *chrystal phials* (?) T: *crystal vials* Forman. 7 *these clear vials* B: *those clear vials* P. 8 The word *envied* is clear in B. Mr. Rossetti suggested *envious*.

XIX 7 *prophane* BTP: *profane* vulg.

XX The stanza is headed 20-11 (*to be ins. after V. 10*), all but the 20 being cancelled. *V* would of course stand for *verse*. 1 *works* B vulg.: *rocks* T. 3 *Had changed* vulg.: *Transformed* BT. Mr. Rossetti at one time substituted *rugged* for *ragged*, the reading of T and P. In B *rugged* is neatly altered to *ragged*. 8 *a starless* P: *the starless* B.

XXI 2 *own* B(G)TP: *om.* C.

XXII 2 *weedy* B vulg.: *streaming* T. 6 *knarled* BT: *gnarled* vulg.

XXIII 7 *centre* vulg.: *mountains* BT.

XXIV 2 *sigh* B vulg.: *weep* T.

XXVI 1 *sate* BT: *sat* P vulg.

XXVII 6 There is no authority for Mr. Rossetti's emendation *thereon* for *upon*.

XXIX 2 *that cold* B vulg.: *the cold* T.

XXX 8 *level* B vulg.: *liquid* T.

XXXII 4 Mr. Rossetti follows C in reading *a*. In B *a* is altered to *an*.

XXXVI 5 *swelled lightly* BP: *swelling lightly* T: *lightly swelled* C. *youth* B vulg.: *growth* T.

XXXVII 3 *lightenings* BC: *lightnings* TP.

XXXVIII 1 *the streams* B vulg.: *those streams* T.

XXXIX 6 *When Earth* B: *When night* T: *When earth* vulg.

XL 8 *the* BT: *that* vulg.

XLI 3 *on the* B vulg.: *in the* T. 6 *dancing* B vulg.: *shallow* T.

XLII 6 *sunbows* B vulg.: *sunbeams* T.

XLV 6 *Breasting* B vulg.: *Breathing* T. The reading of B might easily be mistaken for *Breathing*. 7 In B *enchanted*, Shelley's usual spelling, is altered to *enchanted*.

XLVI 1, 2 The punctuation of B agrees with that of T and C. P gives a misleading comma after *sunlight*. *Of* is quite clear.

XLVII 6 *His* BP etc.: *Its* T Forman. *the'* B: *the* T: *th'* P etc. B gives no stop at the end of the stanza. 8 *Thamondocana* B(G)T: *Thamondocona* P etc.

XLVIII 4 *th'* BP etc.: *the* T Forman etc. 5 *Where* B: *When* T: *There* P vulg. The reading of B is over *And*, which is cancelled.

L 2 *wind's* BT: *winds'* PC. 6 *wreck* B vulg.: *fragment* T.

LI 2 In B *Circling* is over cancelled *Chasing*. 3 *tyger* B, as usual in Shelley's MS.

LII 8 *mere om.* T.

LIV 3 *mountain* B vulg.: *mountains* T. 7 *the moon* B: *that moon* P vulg.

LV 8 *roar* B vulg.: *roll* T.

LVII 2 *where* BT: *when* PC. In B the word may be doubtful as usual.

LIX 5 *pav'n* BPC: *paven* T. 7 *In forms . . . towns* B: *With tower-crested cities* T: *With tombs, and towers, and fanes*, P: *With tombs, and towers, and fane*, C. In B the reading of T is cancelled.

LXII 6 *brows* B vulg.: *brow* T.

LXIII 3 *Wherein* BT: *Where'er* P vulg. 5 *wild* BP: *wide* TC.
Cf. line 2.

LXVIII 7 In B *forms* is by no means clearly written.

LXIX 4 *thenceforward* B(G): *henceforward* T: *thenceforth* P etc.
5 *grave* B vulg.: *grant* T. In B an accidental mark would easily cause the mistake. 7 *Was as a* B(G): *Was a* P etc.

LXX 1 *that* BP etc.: *when* T. 3 *lamp* BT: *lamps* P vulg.
4 *deathly* BT: *deathy* P etc. In B the word is blotted, but hardly doubtful.

LXXI 1 *there the body* B vulg.: *then bodies* T. In B *bodies* is altered to *body*. 4 *smiles* BT: *sleep* P etc.

LXXII 2 *less om.* T. 4 *desart* B: *desarts* T: *desert* vulg.

LXXIII 4 *bade the heralds* BT: *bid the herald* vulg. 5 *doors* B vulg.: *walls* T.

LXXV 3 *Round the red anvils* B vulg.: *Around the red hot anvils* T. In B the first word is much altered, but the final result resembles *Round* rather than *Around*. 6 *jailors* B.

LXXVI 4 *inmost* B vulg.: *utmost* T.

UNPUBLISHED FRAGMENTS IN D 1

I (p. 33).

When May is painting with her colours gay
The landscape sketched by April her sweet twin

The first and last words of line 1, and the words after *April*, might be doubtful. *Sketch* is not found elsewhere in Shelley's poems.

22 UNPUBLISHED FRAGMENTS IN D 1

II (p. 104).

Thy beauty hangs around thee like
 Splendour around the moon—
 Thy voice, as silver bells that strike
 Upon

Hangs is questionable: it cannot be *clings*. On the next page the poet rests while he endeavours to make as many words as possible out of the letters in 'starch.' Two or three of his words would not be recognized by any dictionary. Including these the number arrived at is forty-one, a record which may be beaten without much difficulty.

III.

Italian prose translation of the 'Life of Life' song in Act II of *Prometheus Unbound*, and also of Act IV, lines 1-82. Dr. Garnett pointed out (*Relics of Shelley*) that '*sguardi*,' in l. 5 of the lyric referred to, settles the question whether *looks* or *looks* should be read. It might be added that '*allora si nascondano*,' in the line before, is equally decisive against taking *screen them*, as it has sometimes been taken, as an imperative.

IV (p. 104 etc.).

Italian prose translation of *Laon and Cythna*, Canto II, Stanzas 1-3, and the first five lines of Stanza 4.

V (p. 108).

The death knell is ringing
 The raven is singing
 The earth worm is creeping
 The mourners are weeping
 Ding dong, bell—

This reads like a study for *Autumn, A Dirge*. Cf. also the fragment *The rude wind is singing*.

VI (p. 111).

I stood upon a heaven-cleaving turret
 Which overlooked a wide Metropolis—
 And in the temple of my heart my Spirit
 Lay prostrate, and with parted lips did kiss
 The dust of Desolations hearth—
 And with a voice too faint to falter
 It shook that trembling fane with its weak prayer
 Twas noon,—the sleeping skies were blue
 The city

In l. 4 *parted* is cancelled, and then underlined. In l. 5 *hearth* is written after *altar*, which is cancelled, the line being left rhymeless.

VII (p. 87).

A first attempt at the well-known lines to Emilia Viviani. With the exception of the line 'Sweet basil and mignonette' there is little to remind one of the final form of the poem. Nearly all of it is cancelled.

VIII.

Partially buried beneath this is a singularly illegible fragment in pencil, almost every word of which may be doubtful :—

Deluge & dearth ardours & frosts & earthquake
 Fire from high mountains, winds and rain and lightning
 New pestilences and epidemics
 Death * seditious acts & transmigrations

Line 1 *dearth* or *drouth* (?). 2 *lightning*—merely *light* followed by a wavy line. 3 *and* or *arid* (?). If *and* be correct *epidemics* would be accentuated

24 UNPUBLISHED FRAGMENTS IN D 1

on the model of 'epitome.' 4 The omitted word has some resemblance to 'long' or 'dry': possibly it might be 'dire.'

The lines are presumably a translation from some Latin poem.

MS. SHELLEY D 2

MS. Shelley d 2 is a neatly filled notebook containing the 'Dramas in two Acts' entitled *Proserpine* and *Midas*. The lyrics alone are by Shelley, and were written, as Mrs. Shelley informs us, at the request of 'a friend,' the author of the dramas. This 'friend,' I should be inclined to guess, was Mrs. Shelley herself¹. *Proserpine* contains the lyrics *Arethusa* and the *Song of Proserpine*; *Midas*, the *Hymns of Apollo* and *Pan*.

ARETHUSA

Line 25 :—

And the black south wind

It *concealed* behind

The urns of the silent snow,

Probably these lines have always been suspected. Mr. Rossetti, who was doubtful as to whether *It* meant the 'chasm' or the 'trident' or the 'south wind' itself, and moreover considered *urns* unsuitable, suggested 'congealed' for *concealed*. The MS. word *unsealed* is perfectly legible. For *urns* cf. the *Sonnet to the Nile*—'By Nile's aerial urns.'

Line 31. Here the MS. gives—

And the beard and the hair

Without *And* the line begins, perhaps, a little abruptly.

Line 69. The MS. has *Ocean's* for *ocean*.

The SONG OF PROSERPINE gives no variations.

¹ Mr. Buxton Forman states as a fact—I do not know on what authority—that *Midas* was the work of E. E. Williams. Dr. Garnett points out that my conjecture as to the authorship is supported by Medwin's MS. notes for a proposed second edition of his *Life of Shelley*.

HYMN OF APOLLO

Line 3 The MS. gives no material for supplying the missing foot. The 'received' version of the last stanza is:—

I am the eye with which the universe
Beholds itself and knows *itself* divine;
All harmony of instrument or verse,
All prophecy, all medicine, *are* mine,
All light of Art or Nature;—to my song
Victory and praise in *their* own right belong.

The MS. gives three, as I think, superior readings; *it is* for *itself*, *is* for *are* (the comma should be removed), and *its* for *their*.

Probably the alterations in the last three lines are the result of an attempt to 'correct' Shelley's grammar without understanding his meaning. Mr. Rossetti has already conjectured, and introduced into his text, the correct reading of the final line. Evidently Apollo means to assert that, as the god of music, he cannot fail to be victorious in his contest with Pan.

HYMN OF PAN

This follows immediately on the previous song; hence the reference to Apollo at the end of stanza 2.

Lines 5, 12:—Listening *to* my sweet pipings.

The MS. omits *to* in both cases. In l. 5 the word is cancelled; in l. 12 it is not written at all.

Line 17 Mrs. Shelley (1839 editions) has the misprint *with* for *by*.

Line 19 For *the woods and waves* the MS. reads *the woods and the waves*.

Line 28 The MS. omits the third *and*—no doubt accidentally.

LOCOCK

E

LAON AND CYTHNA

MS. Shelley d 3 is an unbound quarto with some sheets missing. At least one of the missing pages must have been in existence about the year 1860 (*vide* Forman's edition of 1876, Vol. I. p. 103, note). The contents of the notebook consisted of a fair copy of the Preface, Dedication, and First Canto of *Laon and Cythna*. As to the Preface, it need only be said that the passages and variations quoted by Mr. Forman from the proof-leaf inserted in his 'cancelled copy' appear, without alternatives, in the Bodleian MS. The final paragraph, omitted from *The Revolt of Islam*, is also found uncanceled, but the concluding footnote is absent. *Unveiling* is correctly spelt, but *falsehood* is so spelt, as usual; also the slip *prepares* for *prepare*, which duly appeared in print. The quotations from Archimedes, Chapman, and Pindar are not given.

DEDICATION

The heading is—

To

[Mary Wollstonecraft Shelley]

To Mary —, —.

The pages containing III 3 to XI 4 are missing. At XII 9 there is a footnote to the word *Sire*—'The Author of *An Enquiry concerning Political Justice*.' XIII 1 reads—

One voice went forth from that unshaken spirit

The substitution, in the texts, of *many a mighty* for *that unshaken* may indicate some wavering in the poet's devotion to his father-in-law.

There is a cancelled attempt at a fifteenth stanza :—

[A colourless and shapeless mist that hovers
Over the birth of dawn—a vale outspread
Beneath the gathering rainbow-gleam that covers
The widely-glancing]

CANTO I

The first five stanzas are missing. Stanza VI is headed '7.' Stanza VII is missing, and the heading of VIII is altered to '9,' of IX to '10,' and of X to '11.' The same difference of numbering occurs, but without alterations, in the headings of the remaining stanzas.

IX 2, 3 The only change from the usual punctuation, which has been suspected, is an additional comma after *scale*. 6 *swoln*.

X 2 After this several pages are missing. The next instalment begins at XXIII 3.

XXIII 9 The last half of the line is missing.

XXV 1 The stanza begins—*List Stranger, list o list! much, etc.* 7 *all-pervading* B.

XXVI 4 *depths* B. 5 *blood-red* B.

XXVIII 9 The MS. explains the origin of the full-stop given at the end of the stanza in the printed version. There is no stop in the MS., but the pen missed fire in the middle of the final *n*, the result being that the final stroke, where it resumed work, has all the appearance of one of Shelley's full-stops or dashes.

XXIX 6 No comma after *mirth*.

XXX 5 The authorized punctuation here is absurd: B gives the comma after *when* instead of after *But*. An apparent dash at the end of the line is presumably accidental. B gives also an important hyphen between *Black* and *winged* in l. 7.

XXXI 2 *foundations* . . . B. Shelley's printers never learned that a dash was not the correct equivalent for his 'three-dots' pause, which is always a *longer* pause than a full-stop. B gives a characteristic comma after *soon*. 6 *war* . . . B.

XXXII 2 B gives the necessary hyphen.

XXXIV 3 *mayest* B.

XXXV 1 *an* BA: *a* C.

XXXVI 8 B omits the unnecessary comma after *wept*. 9 *extacy* B, as also in XLIX 2.

XXXVIII 4 *gulph*, as invariably in B. 9 *commotion* B, which seems more natural than *emotion*.

XL 1 *fire*— B. 4 No comma after *passion*.

XLI 2 *'till* B: a form which often appeared in print. 5 *in* altered to *to* (probably). A page is missing here, XLIV 5 being the next continuation.

XLV 4 *loved*, B; a very important comma. 8 *seas were* B.

XLVII 1 *fear'est* B. 5, 6 B gives a very important semicolon after *sky*, a comma after *moon*, and no stop after *away*. 8 *the'* B.

XLVIII and XLIX Both these stanzas are labelled '50.'

L 3 *behold it stand*, B. 4 *Universe*; B. After l. 5 a page is missing, the narrative being resumed at LIII 6.

LIV 4 *blind*] probably B, though at the first glance the word would be taken for *kind*. 9 *chystal* (sic) B, and in LVI 9 *christalline*.

LV 9 *with*] in B. I am inclined to guess that the printers, mistaking *night* for *might*, changed *in* to *with*, and that Shelley, while correcting one mistake, overlooked the other.

LVIII 2 *a] an* B. After LIX (60) 4 the remainder is missing.

CONTENTS OF MS. SHELLEY E 1, E 2, E 3

These are three notebooks $8\frac{1}{2} \times 5\frac{1}{2}$ inches, consisting of 127 leaves in all. The principal verse contents are the *Prometheus Unbound*.

PROMETHEUS UNBOUND

The Bodleian MS. has the appearance of being an intermediate draft. Probably it was the first 'fair copy' made, though a few passages seem to give signs of improvisation. For the most part the MS. is easily legible, though isolated words are sometimes very difficult to decipher. The first three Acts are mainly written on the left-hand pages only, corrections and interpolated passages appearing on the other side. The fourth Act, as is well known, was an afterthought, and was written wherever there happened

to be a vacancy. The verbal variations from the received texts are very numerous. I have carefully compared my list with Dr. Julius Zupitza's results, published in Germany some years ago, and have carefully re-examined the MS. on the few points of difference. I have marked with a (!) those variations which seemed to me to be improvements worthy of superseding the printed texts. The punctuation of the MS. is too wide a question to be considered here, though many of the variations are of great importance. I should be glad to answer any questions as to the pointing of particular passages addressed to me by students of Shelley.

Preface. According to Zupitza this gives no variations of any importance.

Dramatis Personae. B omits *Demogorgon, Ocean, Apollo, Spirit of the Moon*. *Fawns* is interpolated, the 'Faun scene' being an afterthought.

ACT I

14 *seemed*] *seem* B. 35 *his own*] *its own* B. 48 *The*] *Their* (!) B.
 54 *through the wide*] *thro' wide* (!) B: Mr. Forman had conjectured the omission. 80 *run*] *ran* B. 106 *a* A: *as* (!) BC. 120 *streams*] *streams* or *stream*, B. 157 *cloud / Of glory, arise,*] *beam / From sunrise, leap* B, the reading of A being cancelled. As the new reading is perfectly legible, and could not have been overlooked, it may be assumed that Shelley preferred the older, and perhaps more appropriate metaphor. Cf. *Ode to a Skylark*, II 2, 3; a passage which, if correctly punctuated, yields a similar metaphor.
 165 *spherèd*] B gives *moonlight* in pencil above *spherèd*. 166 *by*] *with* B.
 204 *-peopled*] *-shaken* (!) B, in pencil above *-peopled*. 208 *on his throne / Of*] *throned / On* B, the reading of A being cancelled. 223 *crossèd o'er*] *crossed over* (!) B. Zupitza does not notice this. 237 *His*] *Its* add. B. 238 *he*] *it* add. B. 246 *He*] *Him* B. 253 *cannot*] *dare not* B. 277 *In*] *Its* B.
 331 *[tempest-walking]* B. 332 *with*] *on* B. 338 *into*] *in* B. 357 *no* om. B. 369 *or savage*] & *savage* (!) B. 386 *trampled*] altered to *trodden* B. 472 *we are*] *are we* (!) B. 531 *is*] *was* B. Zupitza does not notice this. 540 *borne*]



In B the word at first sight appears to be *born*, which would make excellent sense in connexion with the omission of the comma after *misery*. I think, however, that the pen 'missed fire' just after the *r*, and that the final *e* is consequently present. 553 *Mark*] *Hark* (!) B. 589 *And*] *Tho* (!) B.

619 *ruin* A Forman: *ravin*[*e*] B: *ravin* C. 646 After *thou* add. *more* (!) B. 650 *The*] *And* B. 661 *they behold*] *and they see* B. 687 *these* A: *there* (!) B. 698 *as*] *like* B. 745 *in*] *in* (!) B. 774 *silent* AC: *killing* Forman (misreading of B unnoticed by Zupitza): *hulling* (!) B. 779 *the*] *their* or *thier* B. 791 *the* om. B (!). 825 *white*] *wan* B.

ACT II

I 25 *sun-light*] *sunrise* B. 40 *thy*] *thine* B. 43 *thine*] *yours* B. 66 *giddy*] *dixxy* B. 88 *ere*] *as* B. 89 *weak*] *far* (!) B. The word is written above [*lost*]. Zupitza describes it as '*weak*, unclearly written': I think it is *weak* altered to *far*. 115 *to*] *in* B. 122 *morn* AC: *moon* B Forman, etc. 126 *on*] *oer* (!) B. 142 *my*] *mine* B. 143 *the*] *these* (!) B. 151 *morning*] *moving* (!) B. 158 *farewells* (!) (possibly) B. 190, 196 S.D. ECHOES] ECHO (!) B.

II 15 *climbs and wanders*] *climb & wander* B. 34 *strain*] probably altered to *stream* (!) B; cf. 13. Zupitza does not notice this. 38 *-surrounding* A: *-surrounded* BC. 44 *sweet*] *deep* B. 56 *desires*] *desire* (possibly) B. Zupitza is doubtful. 64 The remainder of the scene was inserted as an afterthought. A cancelled stage-direction shows that the 'Fauns' are *young females*. 71 *which the enchantment* AB: *which enchantment* C. 87 *on*] *in* (!) B Forman. 89 *stay*] *try* (probably) B. Zupitza thinks *stay* (?) is altered to *try*. I think the alteration is rather from *se(ek)* to *try*. 93 *dooms* A: *doom* (!) BC.

III 4 *hurled*] *breathed* B. 12 *be*] *beest* B. 26 *illumined*] *illumed* (!) B. 46 *some*] *an* B. 48 *that*] *which* B. 49 *mine eyes*] *my eyes* (!) B. 50 *I see thin shapes within the mist*. A: *I see shapes within the mist*. C: *see st thou shapes within the mist* ? (!) B. B gives first the reading of C. *I was then*

cancelled, and *st* written above it, followed by *thou* above an omission-mark after *see*. This *thou*, being very badly written, was evidently mistaken for *thin*, the still more illegible *st* being neglected. The credit of discovering the true reading belongs to Zupitza; I could make nothing better of it than *If those shapes*, etc. It seems probable that Mrs. Shelley, being aware from her 'formidable list' that *thin* was a misprint, consulted the MS. and, failing to decipher it, decided to be content with what was easily legible. The interrogation-mark might possibly be an *s*. Lines 54-98 were interpolated. 84 *the*] *that* (!) B, obviously referring to the next line. 88 *treasured but for*] *hidden, but from* B.

IV 37 *has*] *have* B. 39 *The birthright*] *birthrights* (!) B after [*The spirits*]. Zupitza did not notice this variation. 66 *prey*] *Air** or *chase** B. 100 *reigns* A: *rains* (!) BC. There is nothing 'contradictory' in the assertion that Jove does not *rain down evil* of himself, but only under the compulsion of his master. Apart from this, *reigns down* is hardly English. 139 *flashing*] *scattered*] B. 145 *Who*] *What* (!) B. 151 *smoke*] *smoke*] *dust* B. 168, 174 *daughter*] *daughters* B. 173 *at*] *ere* B.

V 9 *the cloud* ?] *this cloud*— (!) B. 22 *thy*] *thine* (!) B. 30 *dwells*] *dwell* B. 54 *lips* A: *limbs* BC. In Shelley's translation into Italian prose the word is *membre*. 68 *whom*] *whom those* B. 72 This song of Asia's was also inserted as an afterthought. It follows immediately on an unpublished passage which will be given later. 96 *winds on* AC: *winds & on* (!) B Rossetti.

ACT III

I 3 *I am*] *am I* B. 4 *had*] altered to *has* (!) B. Zupitza takes the opposite view. 5 *like an unextinguished* A: *like unextinguished* BC. 13 *might* A Forman: *night* BC Rossetti. Cf. note on *Laon and Cythna* I lv 9. 20 *distant* A: *destined* BC. 45 *although*] *[al]though* B. Opposite 54 B has a marginal note *Or Rhea's* (*He* or *As Rhea's* Zupitza). 69 *What art* A: *What then art* BC. 79 *will*] *shall* B. *on*] probably altered to *in* B; Zupitza

takes the opposite view, which I regard as impossible. At the same time the dot over the *o* may be accidental. 77 *This*] *The* B. Zupitza does not notice this. *thee*] *thou* B. 82 *mine*] '*mine*] *the* B.

II 22 *many peopled* AC: *many-peopled* (!) B. Forman *ex conj.* M. Blind. Zupitza considers that the supposed hyphen is an accidental blot from the cross-stroke of a *t* on the opposite page; I could give, however, much evidence against this hypothesis. 26 *light laden* AC: *light-laden* (!) B Forman, etc. 39 *on* A: *ī* (!) BC. 45 *stream,*] *streams* perhaps B.

III 40 *hither*] *thither* B. 55 *wrapt* A: *rapt* (!) BC. 70 *this is the* A: *this the* BC—a remarkable duplicate omission. 85 *thy touch*] *their touch* (!) B. 102 *unwitting* A: *unwithering* (!) BC. In B the word is badly written. 124 *where*] *whence* B. 126 *who* AB: *that* C. 131 *amongst*] *among* B. 147 *This*] *that* B. 163 *capitals* B. 164 *most with*] *with most* (!) B. 169 *thy*] *thine* B.

IV 26 *my*] *mine* B. 39 *An* AB: *A* C. 53 *A*] *The* (!) B. 121 *light* A: *flight* BC. 133 *fauned*] *frowned* B. 137 *frowned*] *fauned* B. 160 *made*] *make* B. 173 *Those*] *These* (!) B. 187 *among*] altered to *amid* (!) B. The alteration is so minute that it might easily escape notice. 192 *and*] *or* (!) B.

ACT IV

13 *Of the dead*] *Of dead* B. 57 *and of Earth*] *and earth* B. 66 *dreams*] *dream* B. 68 *beams*] *beam* B. 79 *the spirits*] *all Spirits* B. 80 *and sunbeams*] *& the sunbeams* B. 82 *as in bright*] *like radiant* B. 107 *loose*] [*loose*] *sliding* (!) B. The word is very illegible, and the transcriber may have preferred the easier task of deciphering the cancelled word. 116 *his*] *her* (!) B. 138 *and*] *or* (!) altered from *&* B. 172 *ocean*] *Oceans* B. 208 *night*] *light* (!) B. Owing to the shortness of the *l*, as compared with the *i*, the word has the appearance of *n'ght*, and at a first glance might well be taken for *night*. Perhaps I may be pardoned for mentioning that the expected discovery of this reading was the origin of my examination of the Shelley MSS., and consequently of this volume. 212 *airy*] *aery* (!) B. 225 *string* A:

strings (!) BC. 230 *that*] *which* B. 242 *white, green*] *white & green* (!) B Rossetti (*ex conj.*). 263 *Like to a child o'erwearied*] *Like a child overwearied* B. 274 *spoke* A: *spokes* (!) BC. 276 *lightnings*] *lightenings* (!) B Rossetti (*ex conj.*): 'an example of how a very slight change may produce a very calamitous result' (Forman). As a matter of fact Shelley generally spelt *lightenings* with an *e*, even when the metre did not require it. 280 *mine*] *mines* (!) B. 282 *poured* A: *poized* C: *poised* (!) B. 336 *And*] *Of* (!) B. 348 *in*] *on* B. 355 *by thunder-ball* A: *by the thunder-ball* (!) BC. 387 *light*] *life* (!) B Forman. 411 *sovereign*] *sovereigns* (probably) B, as also in a rough draft in Dr. Garnett's possession. The superfluous *s* is a not uncommon mistake in Shelley's MS. 416 *Which rules*] [*Which rules*] *Ruling* B. Dr. Garnett's rough draft also gives *Ruling*. 424 *has*] altered to *hath* B. 432 *infrozen* A Rossetti: *unfrozen* (!) BC Forman. 483 *or a camelion* AB: *or camelion* C. In B the *a* is not clear. 484 *looks upon*] *gazes on* B. Lines 485-494 do not appear in B. 516 *night*] *mist* B. 547 *throng*] [*throng*] *feed* (!) B. If *feed* be taken in the sense of *feed on* (cf. III iv 110, and other instances in Shelley) the new reading would give point to *herds* in the previous line. 550 *and*] *or* B. 554 *This is the* AB: *This the* C. 557 *throne*] *home* B. 559 *dead* A Forman: *dread* (!) BC Rossetti. 569 *the*] *that* B. 575 *flatter* A: *faulter* C: *falter* (!) B.

CANCELLED OR UNPUBLISHED PASSAGES IN PROMETHEUS
UNBOUND

(1)

(Cancelled lines following I 37)

[When thou descendst each night with open eyes
In torture, for a tyrant seldom sleeps,
Thou never;]

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(2)

(Cancelled line following I 195)

[Which thou henceforth art doomed to interweave]

(3)

(Cancelled stage-direction following I 221)

[The sound beneath as of earthquake & the driving of whirlwinds—The Ravine is split, & the Phantasm of Jupiter [appears] rises, surrounded by heavy clouds which dart forth lightning]

(4)

(Marginal note opposite I 349)

The contrast would have been completeter* if the sentiment had been transposed: but wherefore sacrifice the philosophical truth, that love however monstrous in its expression is still less worthy of horror than hatred—[tho] perhaps in whatever * ?

Zupitza gave *honor* instead of *horror*. *Still* of course equals *nevertheless*. The question-mark at the end requires some looking for.

(5)

(Cancelled lines following the first two words of I 342)

[I placed it in his choice to be
The crown, or trampled refuse of the world
With but one law itself a glorious boon—
I gave—]

(6)

(Cancelled stage-direction following I 520)

[enter rushing by groupes of horrible forms ; they speak as they
[rush by] pass in chorus]

(7)

(Cancelled stage-direction following I 552)

[a shadow passes over the scene & a piercing shriek is heard]

(8)

(Cancelled passage following I 707)

2^d SPIRIT.

[I leaped on the wings of the Earth-star damp
As it rose on the steam of a slaughtered camp—
The sleeping newt heard not our tramp
As swift as the wings of fire may pass—
We threaded the points of long thick grass
Which hide the green pools of the morass
But shook a water-serpents couch
In a cleft skull, of many such
The widest ; at the meteors touch
The snake did seem to see in dream
Thrones & dungeons overthrown
Visions how unlike his own
’Twas the hope the prophecy
Which begins & ends in thee]

F 2

(9)

(Cancelled passage following II i 110)

[Lift up thine eyes Panthea—they pierce they burn !

PANTHEA

Alas I am consumed—I melt away
The fire is in my heart—

ASIA

Thine eyes burn burn !—
Hide them within thine hair

PANTHEA

O quench thy lips
I sink I perish

ASIA

Shelter me now—they burn
It is his spirit in their orbs . . my life
Is ebbing fast—I cannot speak—

PANTHEA

Rest, rest !
Sleep death annihilation pain ! aught else]

The remainder is lost, two leaves having been torn out.

(10)

(Cancelled lines following II iv 27)

[Or looks which tell that while the lips are calm
And the eyes cold, the spirit weeps within
Tears like the sanguine sweat of agony ;]

Cf. note on p. 56.

(11)

(Uncancelled passage following II v 71)

ASIA

You [say] said that spirits [speak] spoke, but it was thee
Sweet sister, for even now thy curved lips
Tremble as if the sound were dying there
Not dead

PANTHEA

Alas it [is] was Prometheus [speaks] spoke
Within me, [if I spoke], & [even now it] and I know it must
be so
I mixed my own weak nature with his [life] love | [And]
And my thoughts
Are like the many forests of a vale
Through which the might of whirlwind & of rain
[Has] Had [past] passed [but] and they [glimmer] rest [glimmer]
rest through the evening light
As Imine do now in thy beloved smile.

OTHER CONTENTS OF MS. SHELLEY E 1, E 2, E 3

INVOCATION TO MISERY

There is a pencil copy of this poem on pp. 31-35 of *e 2*. Two other versions are extant; one appeared in the *Athenaeum* in 1832, and again the next year, without alteration, in Medwin's *Shelley Papers*; the other was published by Mrs. Shelley in her first edition of 1839. Except where it is stated to the contrary the MS. agrees with the latter.

Stanza I, line 1 *near BC*: *by* Medwin.

II 3 *merrier yet B*: *happier far* vulg.

VI 2 The MS. and Mrs. Shelley read 'And *mine* arm shall be *thy* pillow'; Medwin's version 'And *thine* arm shall be *my* pillow' is certainly to be preferred. The last line of the stanza is completely rubbed out.

VII 4 The MS. version is—

Was thine icy bosom leaping
While my burning heart *was* sleeping?

In both cases *is* was written first and altered to *was*.

VIII 5 *frozen* is quite clear, though *points* might conceivably be *prints*. Mr. Buxton Forman's suggestion 'points of *molten* lead' is quite unintelligible to me: frozen lead may be pointed; molten lead could hardly assume this form. Probably the adoption of *molten* would be followed by the omission of the *o* in *points*. A cancelled version of the stanza gives additional evidence; the last two lines are—

And thy tears upon my *cheek*
Burn, *as it were with frost—o speak*

IX 4 The MS. reads 'Oblivion *is* our coverlid.'

X This stanza was interpolated in ink. In l. 2 the MS. agrees with Medwin in reading *lovers* for *shadows*. In l. 5 *which* is given instead of *that*.

XII 2 Instead of 'At the shadows of the earth' the MS. gives: 'At *all* shadows *on* the Earth.'

XIII In l. 2 *Are* for *Show*: in l. 3 *Shadows* for *Puppets*. The punctuation of the last line is clear—'Where [thou] I am, where Thou hast been.'

ODE TO HEAVEN

There is a copy of this in ink on pp. 17-20 of *c 3*. In ll. 17 and 21 *night* and *power* begin with capitals—in the second case as the result of an alteration. Line 27 is punctuated 'Thou remainest such—alway!—'

For SECOND SPIRIT the MS. reads *A Remoter Voice*, and for THIRD SPIRIT *A louder & still remoter Voice*.

The notebook at Harvard University contains another copy of this poem. On the first page of *c 2* is a fragment which has so far, I believe, been printed in Germany only.

The [living frame which sustains my soul]
Is [sinking beneath the fierce controull]
Down through the lampless deep of song
I am drawn & driven along—

On p. 23 is another unpublished fragment in pencil, the style of which reminds one of the poem *When soft winds* etc.

When a Nation screams aloud
Like an eagle from the cloud
When a

When the night

Watch the look askance & old—
See neglect, & falshood fold

MS. Shelley c4 is an oblong octavo notebook, of which the principal contents are *Prince Athanase*, *Marengi*, and the *Cyclops Translation*.

MARENGHI

This most interesting fragment is evidently a first draft. Of the twenty-eight stanzas, or fragments of stanzas, printed in modern editions, Nos. VII to XV only were published by Mrs. Shelley, the appearance of the remainder being due to a modern transcription. It is not likely that any fair copy was made during the poet's lifetime, and as the MS. version is greatly superior to that of the printed editions, it would seem that a good many errors must be put down to hasty transcription.

Stanza I, line 3 *And* is cancelled in favour of *who*: there is a comma after the fifth word of the line. In l. 6 *Marengi*, spelt correctly, is altered to *Maxenghi*, which is retained throughout the poem.

II In l. 1 *town* is cancelled for *sea*. In the next line I find, not *ruined*, but *squalid*; in addition the whole line is cancelled.

III 3 *threw* is cancelled.

IV This has hitherto been printed:—

In Pisa's church a cup of sculptured gold
Was brimming with the blood of feuds forsworn
At Sacrament: more holy ne'er of old
Etrurians mingled with the shades forlorn
Of moon-illuminated forests.

Evidently this is nonsense. In l. 3 the *t* of *At* is cancelled, and there is no stop after *sacrament*, while in the next line the MS. gives, not *with* but *mid*. An additional word at the end of the stanza shows that the sentence was left unfinished. Henceforth the stanza may appear in the following more intelligible form:—

In Pisa's church a cup of sculptured gold
 Was brimming with the blood of feuds forsworn :
A Sacrament more holy ne'er of old
Etrurians mingled mid the shades forlorn
 Of moon-illuminated forests, when

V 2 *swear* is perhaps cancelled. On the opposite page is a suggested amendment—*They swear*.

VI The transcriber gives us a complete stanza which the MS. does not appear to authorize. The remnant left by Shelley is :—

Was Florence the liberticide ?
planted,
 Like *one* green isle mid Æthiopian sand,
 A nation amid slaveries ; disenchanted
 Of many impious faiths,
Doth Florence gorge the sated tyrants' *spoil*?

The printed version ends with *prey*, rhyming with *they* at the end of the previous line. But *prey* is cancelled for *spoil*, and *they* is not to be found—cancelled or uncanceled.

VII Mrs. Shelley's responsibility begins here. She gave the last two lines as follows :—

The light-invested angel Poesy
 Was drawn from the dim world to welcome thee.

Here the cancelled word *Angel* seems to have been inserted as the one most readily decipherable. Over it is another cancelled word which may be intended for *Goddess*. Above that again, also cancelled, is *Child*. But uncanceled on the right is another very faintly written word, of which all one can say with any certainty is that it probably ends in a *d*. Conjecture provides *Herald* as a likely word, and on verification I found that there was at any rate no reason

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against the conjecture. In the next line the last three words are cancelled, and *by thee* is written above. The two lines, therefore, should perhaps read:—

The light-invested *Herald* Poesy
Was drawn from the dim world by thee.

VIII has one of Shelley's characteristic 'pauses' (three dots) after the word *false*. Stanza IX is printed thus:—

Yes; and on Pisa's marble walls the twine
Of *direst* weeds hangs garlanded—the snake
Inhabits its wrecked palaces: in thine
A beast of subtler venom now doth make
Its lair, and *sits amid* their glories overthrown, &c.

For *direst* I seem to find *Desart*, which is certainly preferable, and gives an excuse for what must be taken as a capital *D*. Shelley wrote at first:—

Yes, and the hemlock climbs the marble walls
Of Pisa's silent streets: the fox and snake &c.

The second line was first cancelled and recommenced *Of Pisa* (?): the two words and the colon being in a light-coloured ink. The first line was then cancelled, and *Desart* was written on the top of the supposed *Pisa*. At any rate the transcriber appears to have failed to observe that the dot of the *i*, if there is one (even this is doubtful), is in the fainter ink of the rejected word. In l. 5 the extra foot has clearly no business. The word *amid* is cancelled, and has nothing to do with the final version of the line. Immediately above it is a badly written word which was mistaken for *sits*; mistaken the more readily because the word *sits*, legibly written, appears just below as part of another attempt at the line. Taking the badly written word as *soils* instead of *sits*, we may get rid of the objectionable *amid*, and read—

Its lair, and *soils* their glories overthrown.

X (A) I give this provisional number to a nearly complete stanza which has not yet appeared in print :—

(*Pietro*) Marengi was a Florentine;
 If he had wealth, or children, or a wife
 Or friends, [or farm] or cherished thoughts which twine
 The sights and sounds of home with life's own life
 Of these he was despoiled and Florence sent

from which one might conjecture 'banishment,' as a probable ending. The MS. gives '*Albert Mazenghi*,' 'Albert' being left cancelled till the correct name could be discovered. In l. 3 *farm* may be doubtful, but 'fame' would not do so well. Or *friends, or farm* (?) was at first cancelled, but a line drawn under the first two words may be taken to indicate their restoration, 'and might possibly apply to the words that follow.

XI 5 Instead of 'From the blind crowd *he* made secure and free,' the MS. gives *thus*, not very clearly written, but by no means illegible.

XIII The printed version begins *Amid the mountains*. I am uncertain whether Shelley intended this, or *Mid desert mountains*. Beginning originally *Amid the barren crags* he cancelled the last two words, writing *desert* above and *mountains* below. The word *the* is, I think, cancelled, though very lightly, but it is difficult to say whether the thick mark through the first part of *Amid* is an accidental blot or an intentional erasure of the first letter. In the next line the second syllable of *himself* is cancelled in favour of something which I failed to decipher: it looks like *hith*.

XV 5 The MS. comma after *other* is characteristic of Shelley and has some metrical value. Here Mrs. Shelley's responsibility ends.

XVI The printed version of the last two lines is :—

While bones, and locks of dun and yellow hair,
 And ringèd horns which buffaloes did wear—

evidently a rather weak ending, instead of the wonderful line given in the MS. The words *locks of dun* are clearly cancelled, and it may be presumed that

Shelley's failure to cancel the remainder of the line, after he had written a *third*, was due to inadvertence. In the next line I do not find *buffaloes*, but *the buffalo*. Instead, therefore, of the two lines quoted above, we have at least the option of reading—

And ringed horns which *the buffalo* did wear,
And the wolf's dark grey scalp who tracked him there.

The last two words are hidden in the earlier part of the stanza, and may perhaps have escaped notice. The word before looks at first sight like *tracks*, but the last letter of *ringed* is almost exactly similar. A similar idea may be found in *Mont Blanc*, line 69:—

Save when the eagle brings some hunter's bone,
And the wolf tracks her there.

XVII differs in four or five places from the MS. Mr. Rossetti's edition gives:—

And at the utmost point . . . stood there
The relics of a weed-inwoven cot,
Thatched with broad flags. An outlawed murderer
Had lived seven days there: the pursuit was hot
When he was cold. The birds that were his grave
Fell dead upon their feast in Vado's wave.

In line 1 *at the utmost point* is cancelled, and *when* substituted. In line 2 the MS. gives a more suitable material for constructing a cot—*reed* instead of *weed*. Line 5 gives *who* for *that*. The last line of the stanza is quite unintelligible as printed, but the MS. reading *after* for *upon* is quite clear, and the consequent sense that the birds which devoured the murderer's body fell dead after their feast. A marginal note shows that Shelley intended to substitute 'the name of the Ruin' for *Vada's*. The line should stand accordingly 'Fell dead *after* their feast in 's wave.'

XVIII In l. 1, instead of—'There must have lived within Marenghi's heart,' the MS. gives—'There must have *burned* within Marenghi's *breast*,' and in the next line *and* for *or*; in l. 4, *free Heaven's* for *the heaven's*.

XIX Lines 3 and 4 are printed :—

And every sea-gull which sailed down to drink
Those [] ere the death-mist went abroad.

Probably every reader has supplied the missing word to his own satisfaction : probably, also, no one has supplied it correctly. The word in the MS. is *freshes* : cf. *The Tempest*, III ii 75 :—

He shall drink nought but brine, for I'll not show him
Where the quick freshes are.

XXI Here again are many MS. variations. The printed text gives :—

He mocked the stars by grouping on each weed
The summer dewdrops in the golden dawn ;
And, ere the hoar-frost vanished, he could read
Its pictured footprints, as on spots of lawn
Its delicate brief touch in silence weaves
The likeness of the wood's remembered leaves.

In the MS. the stanza is much cancelled. Assuming that two or three cancelled words (given in brackets) were meant to stand, the result would be :—

He mocked the stars *with* grouping on each weed
The summer dew-*globes* in the golden dawn ;
And, ere the hoar-frost *languished*, he could read
Its pictured *path*, as on [bare] spots of lawn
Its [delicate brief] touch in *silver* weaves
The likeness of the wood's remembered leaves.

XXIII The first four lines are printed :—

And in the moonless nights, when the dim ocean
Heaved underneath the heaven,
Starting from dreams
Communed with the immeasurable world ;

In l. 1 the first five words are cancelled, and *dim* is clearly altered to *dun*. In l. 2 *Heaved* is cancelled, and *wide Heaven* is altered to *the vast Heaven*, but *wide* is written again above l. 1. At the end of the line the missing rhyme is supplied. In l. 3 the too dramatic *Starting from dreams of* is cancelled, and *He* begins the line. Perhaps the stanza should be printed :—

[And in the moonless nights], when the *dun* ocean
underneath *wide* Heaven, *star-impearled*,

He

Communed with the immeasurable world &c.

XXIV In l. 2 the MS. gives *autumn* for *autumnal*, and in l. 3 *or* for *and*. There is no hyphen in l. 4, nor in l. 1 of stanza XXII.

XXVI In l. 1 *hopes* is lightly cancelled.

XXVII In l. 3, instead of—‘Its pennons streaming on the blasts that fan it,’ the MS. gives *pennon*, the *s* being clearly cancelled. The final *it* may therefore mean the pennon instead of the ship. The MS. *blast* for *blasts* is, no doubt, a slip. In l. 6, for—‘Striding *across* the orange-coloured heaven,’ the MS. gives *athwart*, which is more to the point.

OZYMANDIAS

Line 3 in the MS. begins *Stand in the desert . . .* There is a comma in the middle of line 8. Line 9 reads—‘And on the pedestal *this legend clear*.’

TO CONSTANTIA

According to the MS. the first two lines are—

The *red* Rose that drinks the fountain-dew
In the *fragrant* air of noon.

There is no *her* in the last line of the stanza.

PASSAGE OF THE APENNINES

Mr. Rossetti was inclined to think that this was not a Fragment, properly speaking. The point seems settled by the MS., which gives the first word of an additional line—*Shrouding*.

TRANSLATION FROM VIRGILS' TENTH ECLOGUE

The printed version seems to be in a hopeless state. Probably the shortest way will be to quote it in full:—

Melodious Arethusa, o'er my verse	
Shed thou once more the spirit of thy stream :	
Who denies verse to Gallus? So, when thou	
Glidest beneath the green and purple gleam	
Of Syracusan Waters, mayst thou flow	5
Unmingled with the bitter Doric dew !	
Begin, and, whilst the goats are browsing now	
The soft leaves, in our way let us pursue	
The melancholy loves of Gallus. List !	
We sing not to the dead : the wild woods knew	10
His sufferings, and their echoes . . .	
Young Naiads, . . . in what far woodlands wild	
Wandered ye when unworthy love possessed	
Your Gallus? Not where Pindus is up-piled,	
Nor where Parnassus' sacred mount, nor where	15
Aonian Aganippe expands	
The laurels and the myrtle-copses dim.	
The pine-encircled mountain, Maenalus,	
The cold crags of Lycaeus, weep for him ;	

48 TRANSLATION—VIRGIL'S 10TH ECLOGUE

20

And Sylvan, crowned with rustic coronals,
Came shaking in his speed the budding wands
And heavy lilies which he bore : we knew
Pan the Arcadian.

What madness is this, Gallus? Thy heart's care
With willing steps pursues another there.' 25

Here we have a translation starting in defective *terza rima*, breaking into some unknown lyrical measure, dropping for two or three lines into blank verse, and finished off by a rhymed couplet. The MS. is less prodigal of changes in the metre. The opening irregularity is due to the omission of two lines, and the *terza rima*, so far as it goes, is consistent. The strange lyrical stanza is resolved into *terza rima*, and the same applies to the rhymed couplet, which, moreover, is altogether misplaced in the printed version. It should be noted here that the MS. gives *two* drafts of the fragment; the later, though somewhat more legible, is by no means a fair copy, and, as a matter of fact, is less complete than the rougher draft. I follow my predecessor's example in making use of both drafts; how widely we differ in our results will appear from a detailed list.

Line 2 A gap of two lines should be marked. 5 *flow* as given in the rougher draft is necessary for the rhyme; but the later version substitutes *pass*. 6 Not *Doric* but *Dorian*, in both drafts. Shelley does not use *Doric* anywhere in his poems. 8 Not *way* but *song*. 10 Not *dead* but *deaf*,—*surdis* in the original. 11 There is another word, *answer*, after *echoes*. 12 Not *Naiads* but *Naiades*, as in *The Witch of Atlas*, xxiii 2. The gap in the line thus disappears. The MS. reading *woodland wilds* is, no doubt, a slip of the pen. 14 *Our* Gallus, probably: and *nor*, instead of *Not*. 16 The line is incomplete. The editorial attempt to make it complete by expanding *Aonian* into a quadrisyllable, and accentuating *Aganippe* on the antepenultimate, does not seem very happy. Apart from this, *expands* is not in the MS. at all, while *spreads its* is. After this unfinished line a complete

TRANSLATION—VIRGIL'S 10TH ECLOGUE 49

stanza (with *ere, im, ere* terminations) is evidently missing. 17 The full stop is a mistake, the *laurels* and *myrtle-copses* being subjects of the verb *weep*. Lines 17-19 are *terza rima*. After line 19 there should be a gap to represent six lines in the original. 20 This and the next two or three lines are introduced too early. There is an additional word *with* after *Arcadian*. 24 A whole line has been omitted between this and 25. The MS. gives a complete *terza rima* stanza. 25 The MS. gives *step*. Finally come another four lines which the transcriber omitted.

As the result of these numerous corrections and additions the *Translation* may now read as follows:—

Melodious Arethusa, o'er my verse

Shed thou once more the spirit of thy stream:

(Two lines missing)

Who denies verse to Gallus? So, when thou
Glidest beneath the green and purple gleam
Of Syracusan waters, mayest thou flow

Unmingled with the bitter *Dorian* dew!
Begin, and whilst the goats are browsing now
The soft leaves, in our *song* let us pursue
The melancholy loves of Gallus. List!

We sing not to the *deaf*: the wild woods knew
His sufferings, and their echoes *answer*

Young *Naiades*, in what far woodlands wild
Wandered ye, when unworthy love possessed
Our Gallus? Nor where Pindus is up-piled
Nor where Parnassus' sacred mount, nor where
Aonian Aganippe *spreads its*

(Three lines missing)

50 TRANSLATION—VIRGIL'S 10TH ECLOGUE

The laurels and the myrtle-copses dim,
The pine-encircled mountain, Maenalus,
The cold crags of Lycaeus weep for him.

(Several lines missing)

‘What madness is this, Gallus? thy heart’s care,
Lycoris, mid rude camps and Alpine snow,
With willing *step* pursues another there.’

(Some lines missing)

And Sylvan, crowned with rustic coronals,
Came shaking in his speed the budding wands
And heavy lilies which he bore: we knew
Pan the Arcadian *with*

and said,

‘Wilt thou not ever cease? Love cares not.
The meadows with fresh streams, the bees with thyme,
The goats with the green leaves of budding spring
Are saturated not—nor Love with tears.’

These last three lines were adopted as a motto for *Julian and Maddalo*.

The fragment WEALTH AND DOMINION etc., on p. 49, gives no variations from the text of Mr. Rossetti’s edition.

PRINCE ATHANASE

Another posthumous fragment, of which the MS. presents considerable difficulties. I follow Mr. Buxton Forman’s division of the poem into Parts I and II, the latter containing four fragments. From MS. evidence I am inclined to think that Shelley must have made another copy of the earlier Part; so that the numerous MS. variations in that Part will have no authority,

except in one or two instances, and a simple categorical list of them will be sufficient. Except where it is otherwise stated, the MS. agrees with the *collected editions* rather than with the *Posthumous Poems* of 1824.

PART I

Line 1 'with *long* toil.' 10 The word *blast*, which has been doubted, is clearly written in the MS. over *stroke*, which is cancelled. 12 'its *little* flame.' 19 '*secret* and unknown.' 20 'a *friendless* wanderer.' 24 Comma in the MS. after *such*, intended, no doubt, as a guide to the sense. 25 *fled* for *dead*. 26 *his kind* cancelled in favour of *mankind*. 28 'from *that* toil.' 29, 30:

*He was the child of fortune and of power,
And though of a high race the orphan Chief,*

The punctuation, a full stop after *relief*, and a comma after *Chief*, agrees with that of the Collected Editions. 33 *Above his kind* for *Apart from men*. 37 *hard* for *harsh*. 43 '*scorning aught* disguise' [*Aught* is used adjectivally in *Prometheus Unbound*, I 70, *The Cenci*, IV i 121, and *Laon and Cythna*, II xxi 4]. 44 *All* for *What*. 45 *but* for *yet*.

So far the MS., with the exception of two or three corrections, is in the black ink which I take to be the earlier. The next seven lines are in a lighter-coloured ink, which may perhaps be assumed to be that of which Shelley complained as being the best he could procure in Italy. The lines in the lighter ink give no variations, and for that reason alone are presumably of later date.

55 *To them or those or aught which the world's sphere
Contains within and human manifold (?)*

59 *wasting* for *failing*. 62 *rifts* for *chasms*. Both *rifts* and *Piercing* are underlined by the writer in a different ink, probably with a view to alteration. 64 The MS. omits *impetuous*. 74 'Which wake and feed *an* everliving woe.' All the printed texts give *on* for *an*, which is clearly the preferable

reading. The word is not very clearly written, but the fact that it was substituted for *his* is decisive. Shelley's first version of the line was 'Which nursed and fed his everliving woe,' from which it may perhaps be deduced that *wake*, like *feed*, is used transitively. 77 *did* for *might*. 79 *griefs* (probably) for *grief*. 80 *pleaded silence* for *asked forbearance*. 83 *secret* for *silent*: *secret* is used two lines below. 86 *percieved*, as usually in Shelley's MS. In the next line *adamantine* is spelt *adantanite*. 90 *and some for others*.

94 From God's *own frown eye* like a darkness fell.
 95 which owned no *other law*
But love, serene etc.

99 *dim* for *veiled*. 100 *dark* cancelled in favour of *deep*. 102 *Rolled* for *Rolls*. 103 *might* for *may*: *was* for *is*. The word *rise* is not clearly written. 106 Shelley wrote first *A lair of rest*, as in the printed texts. He then cancelled the first two words and substituted *Their rest*, followed by *Repose*. 121 *heart* for *being*. 122 'the life of *joy*.' 123 *That* for *Which*. 124 '*and must remain*' for '*let it remain*.' This, the concluding line of Part I, is in the lighter ink which I have assumed to be of Italian origin. In any case it affords a striking confirmation of the sincerity of the *Author's Note* placed here in the text. Part I is dated by Mfs. Shelley 'December, 1817,' but a considerably later date must probably be assigned to its final elaboration, as also to the remaining fragments dated by Mrs. Shelley 'Marlow, 1817.'

PART II

Fragment i, as hitherto printed, consists of 38½ lines. With the exception of the first five the whole of these are clearly and decisively cancelled in the MS., together with the first four lines of Fragment ii. Not only so, but they do not appear in the revised version of Fragment i and Fragment ii, 1-18, which appears uncanceled a few pages later in the same notebook. Why

the cancelled passage was printed, and the uncanceled later version entirely ignored, I am unable to conjecture. Whatever the cause, it seems probable that the cancelled lines were not put into any other shape by Shelley, and consequently that the variations in the printed texts may all be regarded as unauthorized, even if there was any authority for the printing of the cancelled passage at all.

Fragment i 28 The word *blighting*, marked as unsuitable by Mr. Rossetti, is clearly cancelled in the MS. 30 'She saw *between* the chesnuts, far beneath.' Here the printed reading *beneath the chesnuts* is evidently a misprint. 31 The first three words are cancelled. 33 *hair* not *hairs*. 36 The MS. has only a gap where the printed texts give *gentle*.

Fragment ii 1 *morning* is written above *daylight*, which however is left uncanceled. The next line begins *One*, as in the collected editions, not *An*, as in the *Posthumous Poems*. 4 At *tempest-tost* the cancelled passage ends. The second word is probably *thro*, not *had* as in the *Posthumous Poems*. 10 Here the MS. agrees with the *Posthumous Poems* in reading *they*. The collected editions, followed by Mr. Rossetti, give *now*. 12 The collected editions give *that*, the *Posthumous Poems* '*the*.' The MS. reading is doubtful perhaps, but I think *that* was the writer's final intention, and suspect that he first wrote *their*. 14 *winds* and *them* are both cancelled. Above *them* is *it*, also cancelled.

I give next Shelley's revised version, evidently written with a different pen, showing how he condensed the first 57 lines of Part II, as hitherto printed, into 18. Words printed in italics are new readings.

Prince Athanase had one belovèd friend,	1
An old, old man, with hair of silver white,	
And lips where heavenly smiles would hang and blend	
With his wise words; and eyes whose arrowy light	4
<i>Was</i> the reflex of <i>many</i> minds; he filled	

From fountains pure, nigh overgrown and ,
 The spirit of Prince Athanase, a child ; 7
 And soul-sustaining songs of antient lore
 And philosophic wisdom, clear and mild.
 And sweet and subtle talk they evermore 10
 The pupil and the master , until
 Sharing that undiminishable store,
 The youth, as *clouds athwart* a grassy hill 13
 Outrun the winds that chase them, soon outran
 His teacher, and did teach with native skill
 Strange truths and new to that experienced man ; 16
 So* they were friends, as few have ever been
 Who mark the extremes of life's discordant span.

At the end of l. 6 of the above version the word *lost* appears cancelled. It was evidently copied mechanically from the earlier version and has no part in the new rhyming scheme. The first seven lines are in the light-coloured ink.

In l. 11 *share* was written and cancelled, space being left for another word. *Sharing* begins the next line.

In l. 17 the *S* of the first word is alone visible. There is no room for *Still*, the reading of the texts and the unrevised version, and *So* is in some respects perhaps preferable ; but see l. 19.

Fragment ii (*continued*). 19 The *Posthumous Poems* give here *And* for *So*. 20 'Or on the rocks.' 25 Over *Hanging upon the peaked* is written *Suspended on the bursting*, neither reading being cancelled. 30 After *storm* comes one of the poet's characteristic 'pauses,' consisting of three dots. 36 *night*, the reading of the *Posthumous Poems*, is cancelled for *eve*. 41 The authorized texts give a note of exclamation after *nightingale*. The MS. gives a comma and dash, confirming 'B.V.'s supposition, adopted by Mr. Rossetti,

that ll. 39-44 should be regarded as one sentence. There is another dash at the end of the next line, and also at the end of l. 44, where it must be taken as equivalent to a full stop or note of exclamation. The word *piny* in l. 43 is very badly written, but is nevertheless probably correct. There is no comma in the MS. after *wind*.

45 The whole line is cancelled in the MS.; but above *alone* the word *bear*, and under *alone* the words *Not mine*—, are left uncanceled.

49 *a* is cancelled and *with* substituted. 52

The words *whole being* are not in the MS.

59 The printed texts give 'How in those beams we walked, half resting on the sea?' The MS. affords no help for getting rid of the extra foot. On the contrary it adds fresh difficulties by reading *dreams* (or possibly *streams*) instead of *beams*, the previous word being *these*, or perhaps *these* altered to *those*. In neither case is the sense apparent. The word *resting* is made out of *rested*.

61 *Then* is not in the MS. *We had*, the opening of another attempt at the line, is left uncanceled. 66 The word *dark* is cancelled, and there is only a space where *forgetfulness* appears in the printed version. The sentence is of course unfinished. Of the MS. continuation the only words left uncanceled are *To talk / Of love divine*, and *redeemed* (in pencil) as the rhyme.

All the above, since l. 58, is in the light-coloured ink. This is followed by a line and a half in the blacker ink, the uncanceled part being *What what his grief? He loves*.

The next (left-hand) page of the notebook contains some of the concluding lines of the *Cyclops* translation, the opposite page being filled with the following interesting and hitherto unpublished fragment:—

Yes often when the eyes are cold & dry
And the lips calm the Spirit weeps within
Tears bitterer than [Christ's] the blood of agony

Trembling in drops on the discoloured skin
Of those who love [man] their kind & therefore [die] [perish] perish
In ghastly torture—a sweet medicine

Of peace & sleep are tears, and quietly
 Them soothe from whose uplifted eyes they fall
 But

The above lines are in the light-coloured ink.

The metre is correct *terza rima* till the end of the seventh line, where *quietly*, the rhyme to *die* which originally terminated l. 5, is left unaltered. Both metre and sense seem to indicate that the lines were originally intended for *Prince Athanase*. The first three of them, in an altered form, as nearly as possible appeared in *Prometheus Unbound*. In Act II, Scene iv of that poem, the Bodleian MS. has, after l. 27 :—

Or looks which tell that while the lips are calm
 And the eyes cold, the spirit weeps within
 Tears like the sanguine sweat of agony ;

The three lines there are cancelled—for a good reason, as Dr. Garnett points out. For, after escaping *Prince Athanase* and the *Prometheus*, the passage appears, in a still more powerful form, in *The Cenci*, I i 111 etc. In l. 8 *Them* may be *Those* ; the word is altered from *They*.

I have already mentioned the fact that these eight lines are written in light-coloured ink on a right-hand page, and that the opposite page contains, not *Athanase*, but *Cyclops*. This supports very strongly the hypothesis that the lighter ink is the more recent. Those who have seen Shelley's notebooks will hold it far more credible that he should, when engaged on *Athanase*, have turned over *two* pages *accidentally*, than that he would intentionally have left a page, and especially a left-hand page, vacant. It is admitted, of course, that the *Cyclops* translation was of later date than *Athanase*, and I think that the same admission must hold good in regard to these lines and, consequently, to all other passages and corrections written in this peculiar ink.

On the next page comes another unpublished fragment :—

And when the old man saw that [on] the green
 Leaves of his opening [manhood] * a blight had lighted
 He said—my friend one grief alone can wean
 A gentle mind from all that once delighted
 Thou lovest, & thy secret heart is laden
 With feelings which should not be unrequited
 And Athanase . . . then smiled as one oerladen
 With iron chains might smile to* talk* of bands
 Twined round her lover's neck by some blithe maiden
 And said . . .

In l. 1 *on* is left cancelled, presumably by accident. In l. 4 the apparent cancelling of *gentle* is probably due to a blot.

Next comes the revised version of Part II, Fragment i, referred to earlier ; after which the narrative is resumed and Fragment iii begins.

Line 5 A note of interrogation is written over *expectant*. 11 *beneath*, the reading of the collected editions of 1839 etc., is cancelled for *under*, as given in the *Posthumous Poems* of 1824. 14 The authorized line is :—

In any mirror—or the spring's young minions,

In the MS. *spring's* is perhaps lightly cancelled, though this is doubtful. At any rate a line drawn under the word indicates its restoration. The next word is not *young* but *plumed*, the upper part of the final *d* being so faint that the word looks like *plumes*. Here again the word appears to be cancelled ; but the restoring line under *spring's* is probably long enough to include *plumed*. Above the space between the two words is a pencil smudge which may perhaps have been a correction. It has, however, no resemblance to *young*, which may conceivably be the invention of Mrs. Shelley. Finally, *the* is cancelled, and replaced by some such word as *mark*, probably to be taken with a cancelled attempt ('or mark the winds that' etc.).

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15 The whole line is cancelled, with the exception of *winged* which is written above it. 17 *outstrips* is altered, not very legibly, to *outrides*, perhaps owing to the presence of *steps* in the line below, though that word eventually remained cancelled. In the margin is & *the white clouds*, presumably an alternative commencement of l. 18. 20 *More fleet than storms* is clearly struck out, together with one or two illegible words which follow. Two other commencements were tried, but I have little doubt that the line should read ‘*Exulting, while the wide world shrinks below.*’ After the previous lines no further illustration of *pace* was needed. *shrinks* is not clearly written—it might equally well be *shrieks*—and the final *s* is also doubtful. 22 Mr. Rossetti correctly gives this as the beginning of a new Fragment. In Mr. Buxton Forman’s edition there is nothing to show that the *terza rima* has been broken off. In the MS. the whole line is cancelled, with the exception of ‘*Twas* and *Prince*’ written above it. 23 The line as Shelley first wrote it is:—

Past the *aerial* Alps—those *wintry* mountains

but finding later on that the language contains no third rhyme to *mountains* and *fountains*, he altered it in pencil to:—

Past the white Alps—those eagle-baffling crags.

Thus there is no MS. authority for the line printed in the texts: but the phrase *eagle-baffling mountain* may be found in the *Prometheus*. Two lines below, *fountains* is tentatively altered to *springs* ? !, so furnishing the rhyme to *wings*, which in the texts is rhymeless. The same of course applies to *crags* in the MS. In the next line *snow* (or some similar word) is cancelled and replaced by a minutely written word (or words) which I am unable to decipher.

27 *like* is underlined, presumably with a view to alteration. 30 In the MS. *chasms*; and *frozen* is probably cancelled.

The MS. continues the fragment:—

Vexed by the blast the great pines groaned & swung
Under their load of [snow]—

snow being cancelled for *snowflakes*, which is also cancelled. The remainder of the line is in pencil and partly illegible to me, *flaked plumes of* being alone certain. Two cancelled lines follow, and then, in pencil :—

Such as the eagle sees when he dives down
 From the grey desarts of wide air [beheld]
 [Prince] Athanase, and o'er his mien* was thrown
 The shadow of that scene field after field
 Purple & dim & wide

The remainder is legible, but cancelled, the terminating rhymes being *town*, *yield*, and *below*.

Fragment iv, l. 2 *O Love* is cancelled : *happy* is written above *joyous*, which is uncanceled. 5 *thy* is clearly altered to *thine*. 7 All editions before Mr. Rossetti's read *Investest*. Mr. Rossetti gave *Investeth* from his own conjecture, and the MS. confirms it. The origin of the misprint is clear enough, the latter part of the *h* being so faint that the letter resembles a *t*, while the letter before might easily be mistaken for an *s*. 9 Here, on the other hand, Mr. Rossetti's emendation *shadows* for *shadow* derives no support from the MS. Shelley was quite capable of taking such an expression as 'the shadow of thy moving wings' as a plural. Cf. *Prometheus*, IV 57 :—

The voice of the Spirits of Air and of Earth
Have drawn back the figured curtain of sleep.

In the next line *deserts* is spelt *desarts*—Shelley's invariable habit in those MSS. which I have examined. 11 The MS. gives not *bright* but *light*. The word *like* is cancelled, and over the line appears *Thee like a garment*. At the beginning of the line *Loveliness* is left uncanceled. 19 The printed texts break off at *clothest not ?* The notebook continues the fragment :—

the darts
 Of the keen winter storm barbed with frost
 Which from the everlasting snow that parts

The Alps from Heaven, pierce some traveller lost
 [On] In the wide waved interminable snow
 Ungarmented, [are not]

On the next page comes the final fragment *Her hair was brown*, etc., which gives no variations from the best modern texts.

TO CONSTANTIA, SINGING

This is chaos. Evidently written at fever heat, the 44 lines, with their innumerable corrections and cancelled attempts, extend over four large pages. The first two lines may be quoted as an example, cancelled words being placed within brackets.

Line 1. Cease cease—[in thy dark] [thus] for thus [they] tis said
 that maniacs [feel] for [of] such [things] do [maniacs] madmen
 [tell] [utter] [talk] learn wild lessons (the last two words
 being over ‘things’).

2. [And such perchance is death] to sink to sink, thus to be
 lost [Thus long] Long thus [Thus to be lost], to sink, & thus
 to [sink &] die & [fall] sink .

Which, omitting some words accidentally left uncanceled, may be resolved into:—

Cease, cease!—for such wild lessons madmen learn!
 Thus to be lost, and thus to sink and die,

But chaotic as the whole draft is, it at least gives, when deciphered, four stanzas of eleven lines each, all consistent in metre. This the accepted version totally fails to do, so far as the first and second stanzas are concerned. I quote here the first stanza of the printed texts; it begins, strangely enough, with the second line:—

Thus to be lost and thus to sink and die,
 Perchance were death indeed!—Constantia, turn!
 In thy dark eyes a power like light doth lie,
 Even though the sounds which were thy voice, which burn
 Between thy lips, are laid to sleep;
 Within thy breath, and on thy hair, like odour it is yet,
 And from thy touch like fire doth leap.
 Even while I write, my burning cheeks are wet,
 Alas, that the torn heart can bleed, but not forget!

This, at any rate, cannot be right. There are nine lines instead of eleven, the portentous sixth line being a partial amalgamation of two. In addition, the word *burn* (l. 4) is not in the MS. at all.

The following is the version of the first stanza to be found in Shelley's notebook: I give the punctuation as I find it.

Cease, cease—for such wild lessons madmen learn
 Thus to be lost, and thus to sink and die
 Perchance were death indeed—Constantia turn—
 In thy dark eyes a power like light doth lie
 Even tho' the sounds its voice that were
 Between [thy] lips are laid to sleep:
 Within thy breath, and on thy hair
 Like odour, it is [*lingering*] yet
 And from thy touch like fire doth leap—
 Even while I write my burning cheeks are wet—
 Alas, that the torn heart can bleed but not forget.

The first line of this occurs also in a copy of the poem belonging to Mr. Silsbee: [*vide* Dr. Garnett's letter in the *Athenaeum* of Jan. 15, 1898]. In that copy, however, the last line is for some reason entirely missing, and

the stanza comes, not first, but last. Dr. Garnett was inclined to uphold this arrangement, on the ground that the words *laid to sleep* in l. 6 would be inconsistent with the description of singing given in the other stanzas. But the *sleep* may have been only temporary; may, in fact, have been only the pause at the end of a verse of the song; and the word *now* in l. 4 of stanza II seems to me to dispose of the claim of that stanza to begin the poem. For that honour there is yet another candidate in stanza IV, stated by Mr. Rossetti to come first in Miss Clairmont's copy of the poem. But it certainly seems more appropriate as a conclusion. Mr. Silsbee's version differs also in some parts of ll. 2, 3, and 4.

The difficulties in the remainder of the poem are confined to the first part of stanza II. The accepted version is:—

A breathless awe, like the swift change
 Unseen, but felt in youthful slumbers,
 Wild, sweet, but uncommunicably strange,
 Thou breathest now in fast ascending numbers.

Clearly both the opening lines are a foot too short. The MS. gives little help towards the completion of the first. Various openings are tried:—(1) *Then like a shifting scene of*, (2) *An or awful ins* (where *or* is perhaps a slip for *aw*), (3) *A sweet & tenor* (? tender), (4) *A deep and solemn awe*, the last two attempts being followed by *like the swift change*, which alone is uncanceled. Above (1) *breathless awe* is written, but there is no uncanceled *A*. In the second line the MS. supplies the missing foot, with advantage to the sense, while the variations in the third line are more consistent with Shelley's diction. The notebook version is:—

breathless awe like the swift change
Of dreams unseen but felt in youthful slumbers
 Wild sweet *yet* incommunicably strange
 Thou breathest now: in fast ascending numbers

The colon should of course have been removed.

TO ONE SINGING

This is written on the back of the last stanza of *To Constantia Singing*, and is presumably of about the same date, and addressed to the same *Constantia*. The printed version omits a word in l. 3, and leaves out l. 6 altogether. The notebook gives:—

My spirit like a charmed bark doth swim
 Upon the liquid waves of thy [sweet singing]
 Far *far* away into the regions dim
 Of rapture as (a) boat with swift sails winging
 Its way adown some many winding river
Speeds thro dark forests oer the waters swinging

Whereby the metre becomes manifest as *terza rima*. The idea is utilized in Asia's song at the end of Act II of *Prometheus Unbound*. A cancelled opening of l. 4 begins *Even as a rapid*. The word *rapture* is not clear.

UNSATISFIED DESIRES

This fragment is written on the same page as stanza IV of *To Constantia Singing*, which partly covers it.

Line 1 *Wail* is not clear, and is, moreover, cancelled. 2 *Unsteady* in the MS. and in Mr. Rossetti's edition. Mr. Buxton Forman and Mr. Ellis's *Concordance* give *uneasy*. 4 The MS. reading may be *When* rather than *Where*; but this is always a doubtful point in Shelley's MS. 6 The epithet *dim* is more than doubtful. It might perhaps be *dizzy*. In *The Cenci*, II ii 142, the word is *weak*. In the next line Mr. Rossetti suggested *self-created*, as in the *Cenci* passage: but the MS. reading is clear 7 The line is continued—*then all the night / Sick*.

TRANSLATION OF THE CYCLOPS

The Bodleian MS., which is practically complete, begins on p. 49 v of *e* 4, and is continued at irregular intervals wherever space is available. Though legible throughout, and comparatively free from corrections, it has the appearance of being a first draft.

The translation first appeared in the *Posthumous Poems* (1824), where Mrs. Shelley remarks that it did not receive the author's ultimate corrections. Whether it received corrections from the hand of Mrs. Shelley, or her classical advisers, is a question which may be left to others to decide; but it does not seem likely that Shelley would greatly trouble himself with the revision of a translation made only when he 'could absolutely do nothing else.' The author's note on l. 387 is perhaps slightly in favour of the supposition that this is the copy from which Mrs. Shelley worked; for it seems hardly likely that Shelley would have repeated that note in a fair copy intended for publication. The variations from the text of the *Posthumous Poems* are very numerous, and in some cases passages which Shelley completely misunderstood are correctly translated in the printed version. In the following list of variations I have not thought it necessary to mention the numerous faults of spelling; the most common are *Ulissee*, *recieve* etc. Nor need I mention the punctuation beyond saying that such eccentricities as *O, Bacchus*, (l. 1) are not to be found in this MS., nor, so far as I am aware, in any other of Shelley's MSS. Mr. Forman (1877) gives two quotations from *B*. In one of these I differ from his reading. I have occasionally indicated what seemed probable explanations of some of the mistranslations in *B*: no doubt many of these may be accounted for by Mr. Swinburne's supposition—that Shelley's Greek text was inferior.

Lines 4, 5 In both these lines *thee* is cancelled in favour of *you*, and this in spite of the fact that in l. 3 *you* was altered to *thou*. 7 *close to thy side*] The intention of *B* seems to be *beside thee, clad, or beside thy shield*, but the line is much altered. 15 *B* gives an alternative commencement *An ambush*

TRANSLATION OF THE CYCLOPS 65

There follows a cancelled attempt to translate the remainder of ll. 12-13 in the original. 23 *wild*] *waste* B; cf. 26, where *waste* is cancelled for *wild*. 42-4 B gives only a very crude attempt:—

Ha what is this—what a Satyric sound!
Are ye not like when the associate band
Sought Bacchus

band being inserted with a different pen. 51 *troughs* B (probably). 52 *in*] In B *is* appears to be written over *in*. 58 *rambling* is inserted with a different pen. For the trisyllabic scansion cf. *Prometheus Unbound*, IV 294 (*emblems*), and *The Medusa*, l. 8 (*tremblingly*). The notebook has no space reserved for the missing antistrophe. 61 *erst did I*] *thus I fly* B. 71 *these*] *the* B. 74 *into*] *to* B. 76 *I see a Grecian ship upon the coast* B: *I see a Greek ship's boat upon the coast* P: *I see a Grecian vessel on the coast* C. It seems hardly possible to believe that Mrs. Shelley had authority for both her readings. 77 *And the chief rowers*] *And thence the rowers* B. 78 *About*] *Around* B. 81 *they, that they*] *ye that ye* B. B has no stop at the end of the previous line. 82 In B, after *is*, *and* is accidentally left uncanceled. 85 Instead of *Be silent, Satyrs, while I ask and hear*, B gives:—

Speak low lest we be heard not, while ye tell

which evidently required some alteration. 86 *they*] *ye* B. 88 *our* om. B. 90 *We seem to be arrived*] *we are arrived I see* B. 92 *This sportive band of Satyrs near the caves.*] *A crowd of Satyrs peeping from the caves* B. 97 *shrewd*] In B *sharp* and *keen* are cancelled, and *shrewd* is inserted with a different pen. 98 *do not rail on me*] *be not impudent* B. 101 After *How* B gives a comma which quite alters the sense. 107 *in*] *of* B. 109 *These lone rocks are bare of men*] *only these lone mountain tops* B. 112 In B *the state* is left cancelled. *popular* is written above the cancelled *self*(-governed). 117 *ungracious*] *unhappy* B. 124 *Know'st thou what thou must do to aid us hence*] *How shall we scape from this land* B.

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66 TRANSLATION OF THE CYCLOPS

127 etc. B differs here both in the words of the lines and in their division between the speakers :—

I have not anything but meat

ULYSSES

Nay meat

Is a sweet for a hungry man

129 *store of curdled*] *a good round of* B. 136 *for your clearer knowledge* om. B. 143 Shelley wrote first '*for tasting calls the purchaser*'. Above *calls, invites* is written with a different pen, both *for* and *calls* being left uncanceled. 145 *Pour: that the draught may fillip my remembrance.*] *Come then, untie, that I may drink* B. 146 *Papaiapæx* PC: *papaiapæx* (or *papaiapæx*) B: *Papaiæx* Forman. 150 *sweetly* is not written in full and may in other respects be doubtful. 154 *goat.*] *lamb* B. 157 Here the notebook reserves about two-thirds of a page for the eleven lines of the original which are missing from the Translation. 158-9 B reads here :—

Ye have taen Troy & the old widow Helen?

ULYSSES

And overthrown the realm of Priam old

SIL.

Why not then since the girl is caught again

followed by two lines representing ll. 180-1 of the original. Mr. Swinburne first pointed out that Shelley followed the older editions in giving these and the next six lines to Silenus instead of to the chorus. The mistranslation seems due to a confusion of *χείπαια* with *χίπαια*. 162 *the neck of Paris*] *her ivory neck* B. 163 In B *man* is cancelled, presumably on account of its proximity to *Men*. 175 *The cavern has recesses numberless*] *There are a hundred outlets of the cave* B. 177-8 B gives here :—

The [mighty] Troy were space not wide enough
For he who flies one man—

where *στένοι* is evidently confused with *στενός*. The cancelling of *mighty*, which Mrs. Shelley retains, seems to show that the poet had at least suspicions as to the gender of *μεγάλα*. 182 *will*] [*will*] *shall* B. 183 As in the printed version, B follows the Greek MSS. in giving this line to Silenus. There is a comma after *haste*. 184 etc. B gives a very ingenious perversion :—

What bacchanals are here? these tympani
And brazen castanets are the wild work
Of Bacchus, ha! my suckling lambs, fresh dropped
Outside the cave! can they have left so soon
Their mothers side? and this great round of cheese
Packed in a bulrush basket? What? say—speak
I will etc.

195 *tunful*] *tonful* B. 199 B leaves space for the missing line. 203 Over *twigs* (uncancelled) *bands* is inserted with a different pen. 206 *I burn with* om. B, which gives *a fever*. 208 [*because*] B. 209 *To steal your goods*] In B this is cancelled, repeated, and again cancelled. There is a pencilled note here—*Female eminence Gibbon Vol. 8, p. 284*. 211 *your*] *the* B. 212 *the*] *that* B. 213 *out*] *off* B. 216 *Torture*] *Furrow* B, which may have been misread. 228 *men*] In B *men* is perhaps altered to *man*. 233 [*We*] B. 238 The translation is resumed at p. 61 v. 252 *do not thou*] *let him not* B. 263 B gives—*O basest expeditidition*—[*which for ye*] *sailed ye not*, the last two words with a different pen. 265 *gods'* B: *God's* P: *Gods'* C. 265 After *We pray thee* add. comma B. 269 *thy*] *your* B. 276 *Pallas*] *Athens* B. 277 *The Gerastian asylums*] *And the Gerastian outlets* B. 280 *You have*] [*Thou*] *you hast* B. 287 [*so fill*] B. 293 *that*] *which* B. 299 B gives here :—

Of all *that* flesh. What would you eat your words
And be a vain & babbling boaster, Cyclops.

68 TRANSLATION OF THE CYCLOPS

This mistranslation may account for the redundant interrogation-mark in P. 309 *lie*] *lay* B. Marginal notes here seem to show that Shelley was uncertain as to the meaning of *καθ' ὅπου* and *δάκος*. 312 *heaven*] *Heaven* B, as almost invariably. 313 *the the Thracian* B. 320 *sacrifice ? I well know*] *sacrifice ? [not I] know this* B. The cancelling of the *I* may be doubtful. 321 *The wise man's only Jupiter is this*] *That Jupiter himself instructs the wise* B. 322 *his*] *their* B. 323 *And give himself no care. And*] *Forbidding them to plague him—as* B. 325 *I freely give them*] *He has appointed* B. 332 Space is left for the missing line or two. 333 *Ay, Ay*, is clear. No doubt the Greek interjection was intended: cf. 705. 335 [*cruel*] B. 339 *And thou who*] *And [o] thou who* B. 341 [*of thy deity*] B. 344 *ravine* BPC: *ravin* Rossetti. Cf. note on *Prometheus Unbound*, I 619 *supra*. 348 *An*] *a* B. 351 [*The Cyclops Actnean*] B. Above is written, perhaps not very clearly, *the monster*. 369 *not believed*] *not to be believed* B Rossetti. 370 B gives [*What seest thou*][*What is it Ithacan*]—is *What sawest*, 373 Space is left for the missing line. 382 *four*] *ten* Forman *ex conj.* Swinburne. In B the word appears to be a mixture of *four* and *five*, and to be cancelled by a wavering line which might conceivably represent *ten*. The word *amphorae* is underlined, and a note of interrogation appears in the margin. 386–7 These lines are marked with the marginal note given in P, *I confess I do not understand this*. In the margin opposite 387 is another word or words which I take to be *artist-like*, referring to 390. 388 *God-abandoned*] *god-abandoned* B. Below *abandoned* appears *detested* (or possibly *deserted*). 393 *cauldron, and seized* PC: *cauldron, and he seized* Rossetti: *cauldron, [& he] seized* B, where above the cancelled words appears *belly*, &, inserted with a different pen. 401 *bats*] *birds* B, *bats* being written above above with a different pen. 416 *take*] In B *grant* is written under *take*. 423 *may achieve*] *my assist* B, *achieve* being written above. 424 *But*] *By* B. 426 *among the Grecian Nymphs*] *with the Danaides* B. 433 *antient* B. 436 The space left for the missing line and a half is marked with a large ? . 446 *by some measure* PC: *by some manœuvre* Rossetti: *with some measures* B. A little above the space appears a single letter, *d* (?), perhaps the commencement of *devices*.

To judge from a marginal note Shelley appears to have read, instead of *δρυμοῖσι*, either *ῥυθμοῖσι* or *ῥυσμοῖσι*.

Mr. Forman states that the word in the MS. is *measure*; but the final *s* seems clear in B.

449 *thou wert*] *you were* B. After the next line the Translation is continued at p. 87. 457 *conceal in fire*] [*hide*] *in fire* B. Above the cancelled

hide, concealed is written with a different pen. 462 Opposite the beginning of this line there is a word which I did not decipher. It may be noticed that

Shelley makes no attempt to bring out the pun on *κυκλώσω*—*Κύκλωπος*.

465 *your*] *this* altered to *the* B. 473 *an* P: *a* BC. 480 *that*] *the* B.

A blot above the word gives it some resemblance to *that*. s. D. *Song within*]

[*Song w*] *Within is song* B. In the margin appears *yelling*. 492 After

this line B gives a new line *O come along!*; from which it would appear that

Shelley took *ὦδὴ ἐνδοθεν*, not as a stage-direction, but as a line in the text for which a rhyme had to be found. 495 *those* PC: *thou* Rossetti *ex conj.*

Swinburne. In B the word is doubtful. 500 *There* PC: *Thou* Rossetti

ex conj. Swinburne: *Thou* B. The next three words are left cancelled.

501 *strings*] *rings* (perhaps) B; certainly not *strings*, though that is Shelley's favourite word. 503 *Shalt* BPC: *shall* some later editions. 505 Above

the line *Pa Pa Pa* is left uncanceled. 508 *merchant's*] *merchant* B.

510 *Is* om. B. The margin above has another attempt at the couplet.

515 The Translation is continued on p. 67 v. 520 *In*] *In* (?) altered from

On B. 522 *thee*] *me* B, giving a more legitimate rhyme. 532 *skin* ?]

[*skin ? cask ?*] B. 535 *gives* BC: *give* P. 536 *wine*] *drink* B. 537 *Stay*

here, now drink,] *Stay here now. drink* B, which is evidently better. 549

sunwarm is not distinctly written. 562 *look* B. 563 *that loves you not*]

[*that*] *loves not you* B. 567 After *so* B gives here:—

By Jupiter [before] [the] While you adjust

[I see thy crowns] That coronal, I swear, I'll have a task

CYCL.

An unjust [p(ourer)]



70 TRANSLATION OF THE CYCLOPS

572 After *right* add. comma B. 573 B supplies the missing half-line, so
you will not vomit, a curious translation of ὥσπερ οὐκ ἐμέ. 574 *Ye Gods,*
What] Oh what B. 576 *The vine. Will be distinguished from my hand* B.
577 *silent] quiet* B. 581 *vine* BC: *wine* P. 591 After *this Ganymede* B
supplies the missing two lines; after which Silenus continues '*O great Poly-*
pHEME' &c. 593 Here again B gives four lines to represent the missing verses.
597 *out] forth* B. 602 The marginal note ἀλαλᾶμνον explains the rendering
of this line. 605 *Sleep* and *Night* have capitals. 606 *god hated* B;
above the last syllable is *ing*. 610 *I needs must think] I believe of force* B.
612 *And] For* B. 613 B gives *will* out of its place, and *throat* is cancelled.
624 *O, I long to dance and revel] [I the while] desire to revel* B. Above the
cancelled part is *O that I might dance*. 625 *Bromius*, B. 627 [*abandoned*
home] B. 628 *the moment] this hour* B. The Translation is continued
at p. 73. 631-2 B gives here:—

Or spit, or [even] e'er wink, [lest calamity] ye should waken the
monster

[Should waven (?)] Calamity—until the Cyclops eye
Be tortured out with sight-destroying fire

638 *far . . .* B: *few*, PC. 641 *or* P: *nor* C: *or or &* B. 656 *ye] I* B.
658 *That will I do* B. 677 B has *into the fire* above *upon the coals*, which
is uncanceled. 684 The Translation is continued at p. 60 v. No gap is
indicated. 685 *That stranger twas who ruined me—the wreck* B. *Wretch*
is also spelt *wreck* in l. 698. 686 *eyes* BP: *eye* C. 693 B gives an
important dash after *you*. 696 *mocked!] mock*, B. 699 *care] gards* (?) B.
705 *ai ai—the antient* B. 716 *the] this* B. 718 *all] for* B; the line being
left unfinished.



UNPUBLISHED FRAGMENTS IN E 4

I (p. 6)

Serene in his unconquerable might
 Endued* the Almighty King, his steadfast throne
 Encompassed unapproachably with power
 And darkness & deep solitude & awe
 Stood like a black cloud on some aery cliff
 Embosoming its lightning—in his sight
 Unnumbered glorious spirits trembling stood
 Like slaves before their Lord—prostrate around
 Heaven's multitudes hymned everlasting praise.

Line 2 *Endued*: so intended, I imagine, with a comma to follow. The word has the appearance of *Endused* or *Endured*; or it might begin with *Env*.
 7 In the MS. *Unnumbered*.

II (p. 6)

Address to the human mind; representation of its being a perpetual flame
 Burning on the altars of Greece & Rome & Egypt Gods its ministering
 Powers. Temples, Jugernaut, China, Sanctuary

Some of the above is very difficult to decipher, more particularly *ministering Powers*. *Powers* may be doubtful. *Sanctuary* might equally well be *Something*.

Thou living light that in thy rainbow hues
 Clothest this naked world; & over Sea
 And Earth & air, and all the shapes that be
 In peopled darkness of this wondrous world
 The Spirit of thy glory dost diffuse 5
 truth thou Vital Flame
 Mysterious thought that in this mortal frame
 Of things, with unextinguished lustre burnest
 Now pale & faint now high to Heaven upcurled
 That eer as thou dost languish still returnest 10
 And ever

Before the before the Pyramids

So soon as from the Earth formless & rude
 One living step had chased drear Solitude
 Thou wert, Thought; thy brightness charmed the lids 15
 Of the vast snake Eternity, who kept
 The tree of good & evil.—

Line 2 *Clothest* is written above *Dost clothe*. Both are uncanceled. Cf. *Laon and Cythna*, IX xxviii 5. 3 The last word is so blotted as to be illegible. 5 The words *Spirit of thy glory* are underlined. 7 *this*, or, more apparently, *the*. 9 Shelley's most illegible line, so far as my experience goes. My first impression of it was 'Thou proud and fairest temple to Heaven appointed' (!). 15 *brightness* is not clear. It might be *light step*. *charmed the lids* resembles more *chained the lips*: *closed* and *sealed* are cancelled. 16 For *the vast snake Eternity* cf. *Daemon of the World*, I 100.

On the same page, but not obviously connected with the above, is:—

Soft pillows for the fiends
Of power to renovate their blighted pinions
For

Here *pillows* looks very like *buttons*, and *fiends* may be doubtful. In the margin above is the address *No. 30 Francis St, Bedford Square*.

III (p. 7)

To Albas eyes . depth . amicableness like Albi . better with me than him—
Infants dont know their father from a stranger. The Mother a mist—a
torrent-cinctured spot Mountain tops—scattered by the storm

amicableness like is doubtful. *dont* is very badly written and *their* doubtful. *torrent-cinctured* is practically a conjecture: it may be four short words. Again *spot* might be *spirit*, *tops lips*, and *Mountain* something else. Uncertainty as to whether the note has lapsed into a description of scenery or not makes suggestion difficult. *Albi* of course is Byron: the usual form is *Albé*, but Shelley seems to spell it elsewhere with an *i*. I do not know what grounds there may be for identifying *Alba* with Byron's daughter Allegra: but cf. *Julian and Maddalo*, 148–150, which gives a description of Allegra's eyes.

Another note of possible interest to biographers may be referred to here: it is to be found opposite the 8th stanza of *Marenghi*. Almost every word is doubtful, but the interpretation may be:—

To remember that Albi's babies to kept secret from William.

Two references to Gibbon's History may be found in this notebook. One is, 'A thousand globes of gold suspended in the dome. Gibbon Vol. 8, p. 228.' (Cf. *Marenghi*, XIII, and *Prometheus Unbound*, III iii 139.) The other is to 'Gibbon VIII. 284 on the eminence of women.'

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IV (pp. 38 v, 48)

And the cloven waters like a chasm of mountains
 Stood, and recieved him in its mighty portal
 And led him thro the deeps untrampled fountains

He went in wonder thro the path immortal
 Of his great Mother & her humid reign
 And groves prophaned not by the step of mortal

Which sounded as he past, and lakes which rain
 Replenished not girt round by marble caves
 [Widldered by the Half wildered] by the watery motion of the
 main

Half wildered he beheld the bursting* waves 10
 Of every stream beneath the mighty earth
 Phasis & Lycus which the * sand paves,

[And] The chasm where old Enipeus has its birth
 And father Tyber & Anienas* glow
 And whence Caicus, Mysian stream, comes forth

And rock-resounding Hypanis, & thou
 Eridanus who bearest like empire's sign
 Two golden horns upon thy taurine brow

Thou than whom none of the streams divine
 Thro' garden-fields & meads with fiercer power, 20
 Burst in their tumult on the purple brine

UNPUBLISHED FRAGMENTS IN E 4 75

This is a translation of *Georgic IV 360 &c.* In l. 2 *mighty* is underlined as if for correction. Opposite l. 4 is a marginal note \wedge *Half wild*: cf. below. Above l. 8 is the alternative *enclosed in glimmering*. Most of l. 12 is illegible: the undeciphered word looks like *vaned* (*waved* or *veined*?). In l. 19 *Thou* may be cancelled.

Below this are six nonsense lines, all rhyming to *folly*.

Elsewhere in the same notebook are the lines :—

Arise sweet Mary rise
For the time is passing now

and on the margin of one of the pages of *Prince Athanase* the lines :—

Praxitelean shapes whose marble smiles
Filled the mute air

which was introduced, with slight alterations, into the *Prometheus*.

MS. Shelley e 5 is a single sheet inscribed with the Song *To a Faded Violet* (*To* is clearly a slip), and the *Stanzas written in dejection near Naples* (Dec. 1818). The version of stanza I of the 'Violet' song is the one quoted by Mr. Rossetti in his *notes*. The other poem gives nothing which was not discovered by Dr. Garnett many years ago. The full stop at the end of l. 5 of stanza II should be a semicolon, as in the MS.

I quote in conclusion some words from Mr. Swinburne's Essay on Shelley in the *Fortnightly Review* (1869): 'These slight things, so tedious to dwell upon, all help us—and they only can help us—towards a true text of our greatest modern poet. In the case of Aeschylus or of Shakespeare, such light crumbs and dry husks would be held precious as grains of gold.'

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